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RECORDED VERSIONS GUITAR

AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

MAROON 5

IT WON'T BE SOON BEFORE LONG

MAROON 5

IT WON'T BE SOON BEFORE LONG.

2 IF I NEVER SEE YOUR FACE AGAIN

7 MAKES ME WONDER

13 LITTLE OF YOUR TIME

18 WAKE UP CALL

26 WON'T GO HOME WITHOUT YOU

34 NOTHING LASTS FOREVER

40 CAN'T STOP

48 GOODNIGHT GOODNIGHT

54 NOT FALLING APART

62 KIWI

73 BETTER THAT WE BREAK

79 BACK AT YOUR DOOR

87 Guitar Notation Legend

Music transcriptions by David Stocker and Pete Billmann

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7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

For all works contained herein:

If I Never See Your Face Again

Words and Music by Adam Levine and James Valentine

Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro
Moderately ♩ = 106

N.C. *Am7

Gtr. 1 (clean) — Rhy. Fig. 1 — End Rhy. Fig. 1

mf

*Chord symbols reflect overall harmony.

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Riff A — End Riff A

Gtr. 2 (dist.)

f

Verse

Gtr. 2 tacet — Gtr. 1 tacet

Am7

1. Now as the sum-mer fades I let you slip a-way. You say I'm not your type, but I can make you sway.

Gtr. 3 (clean)

mp

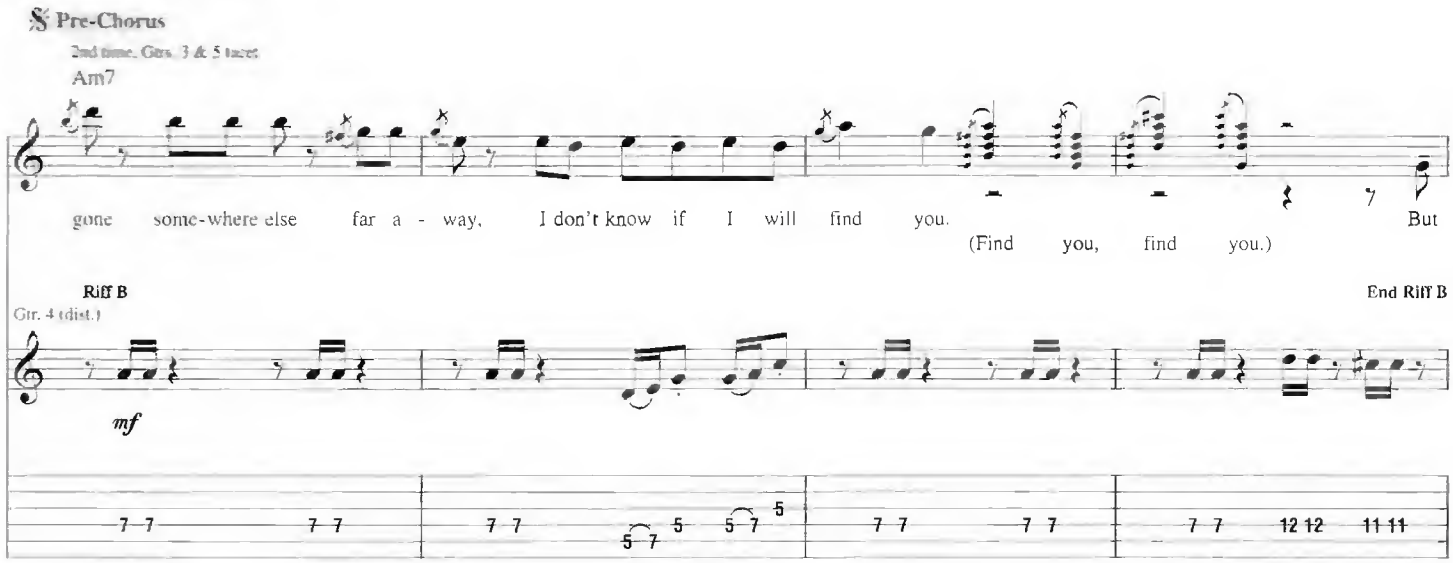
Gtr. 3 — Rhy. Fig. 2 — End Rhy. Fig. 2

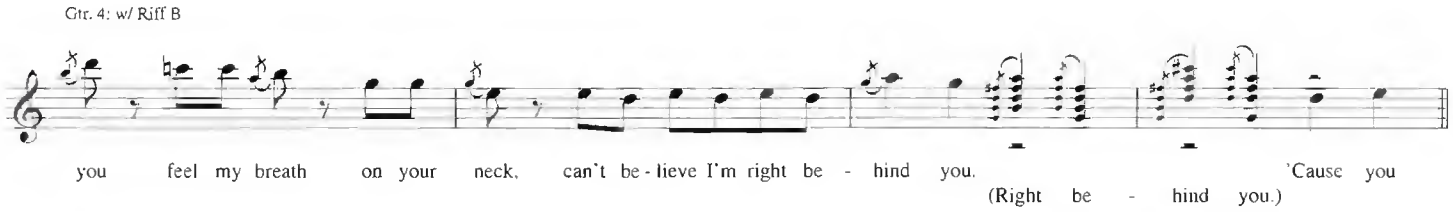
Gtr. 1
divisi

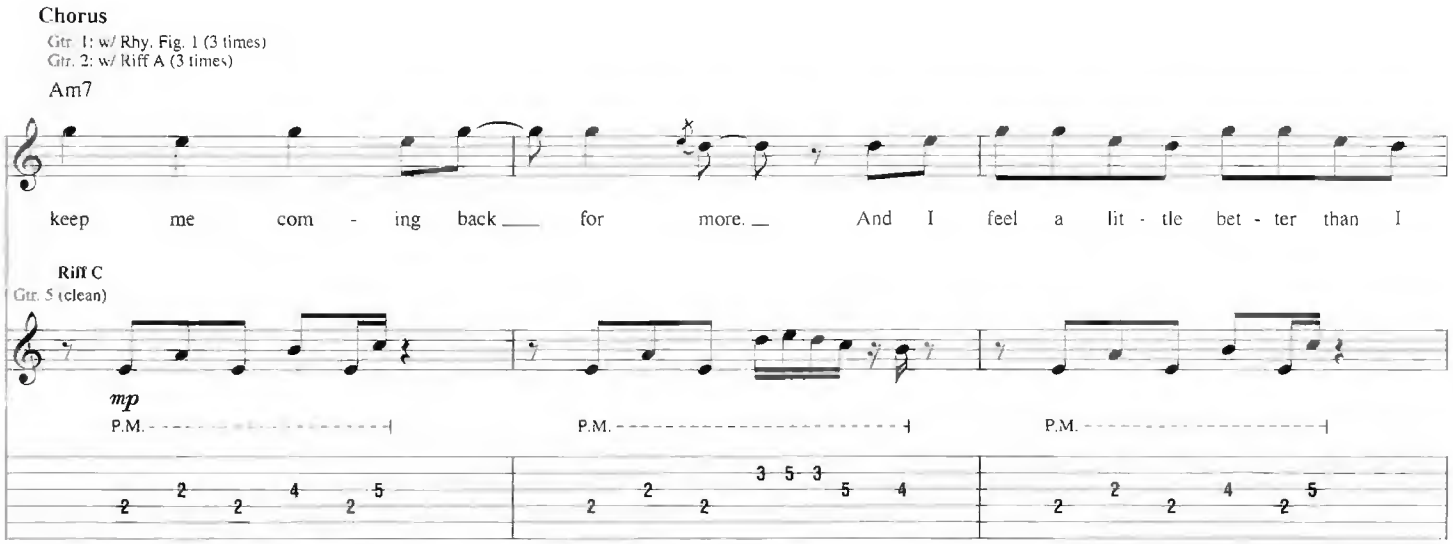
** Gtr. 3 to the left of slash in tab.

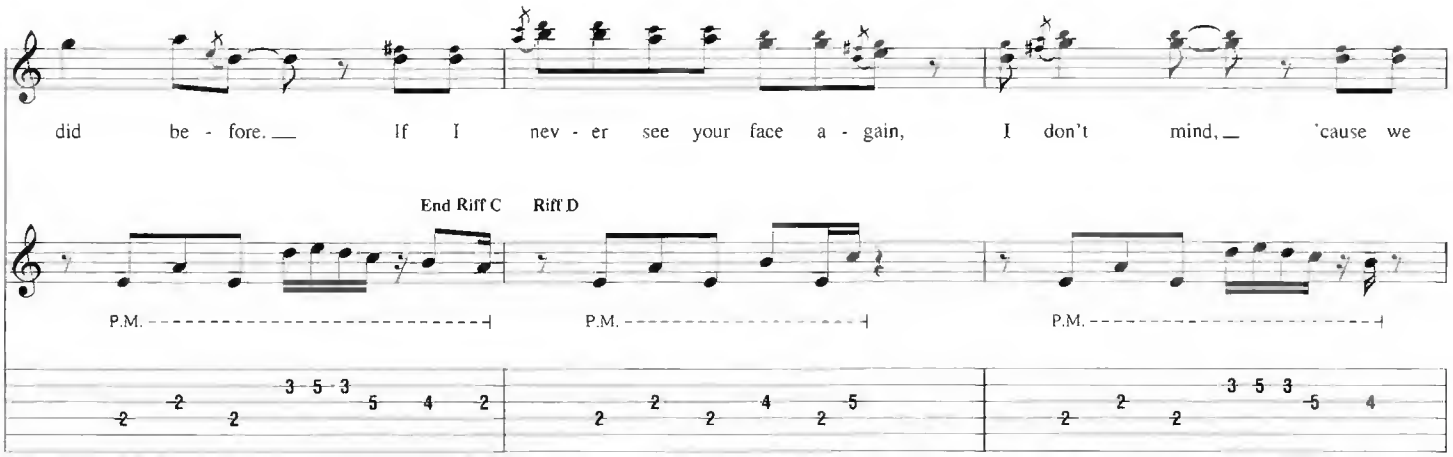
Gtr. 3: w/ Rhy. Fig. 2 (2 times)

It makes you burn to learn _ you're not the on - ly one. [illegible] down your blaz - ing gun. Now you've


Pre-Chorus
2nd time, Gtrs. 3 & 5 tacet
Am7
gone some-where else far a - way, I don't know if I will find you. But
(Find you, find you.)
Riff B
End Riff B
Gtr. 4 (dist.)
mf


Gtr. 4: w/ Riff B
you feel my breath on your neck, can't be - lieve I'm right be - hind you. 'Cause you
(Right be - hind you.)


Chorus
Gtr. 1: w/ Rhy. Fig. 1 (3 times)
Gtr. 2: w/ Riff A (3 times)
Am7
keep me com - ing back for more. And I feel a lit - tle bet - ter than I
Riff C
Gtr. 5 (clean)
mp
P.M.


did be - fore. If I nev - er see your face a - gain, I don't mind, 'cause we
End Riff C
Riff D
P.M.

To Coda

2nd time, Gtr. 1: w/ Rhy. Fill 1
2nd time, Gtr. 2: w/ Fill 2

G D *E7/G♯

got much fur - ther than I thought we'd get to - night.

Rhy. Fig. 3 Gtr. 1 Gtr. 4 Gtr. 1 divisi End Rhy. Fig. 3

Gtr. 5 End Riff D

P.M. P.M.

Gtr. 2

*Bass plays G♯.

Grts. 1 & 5 tacet

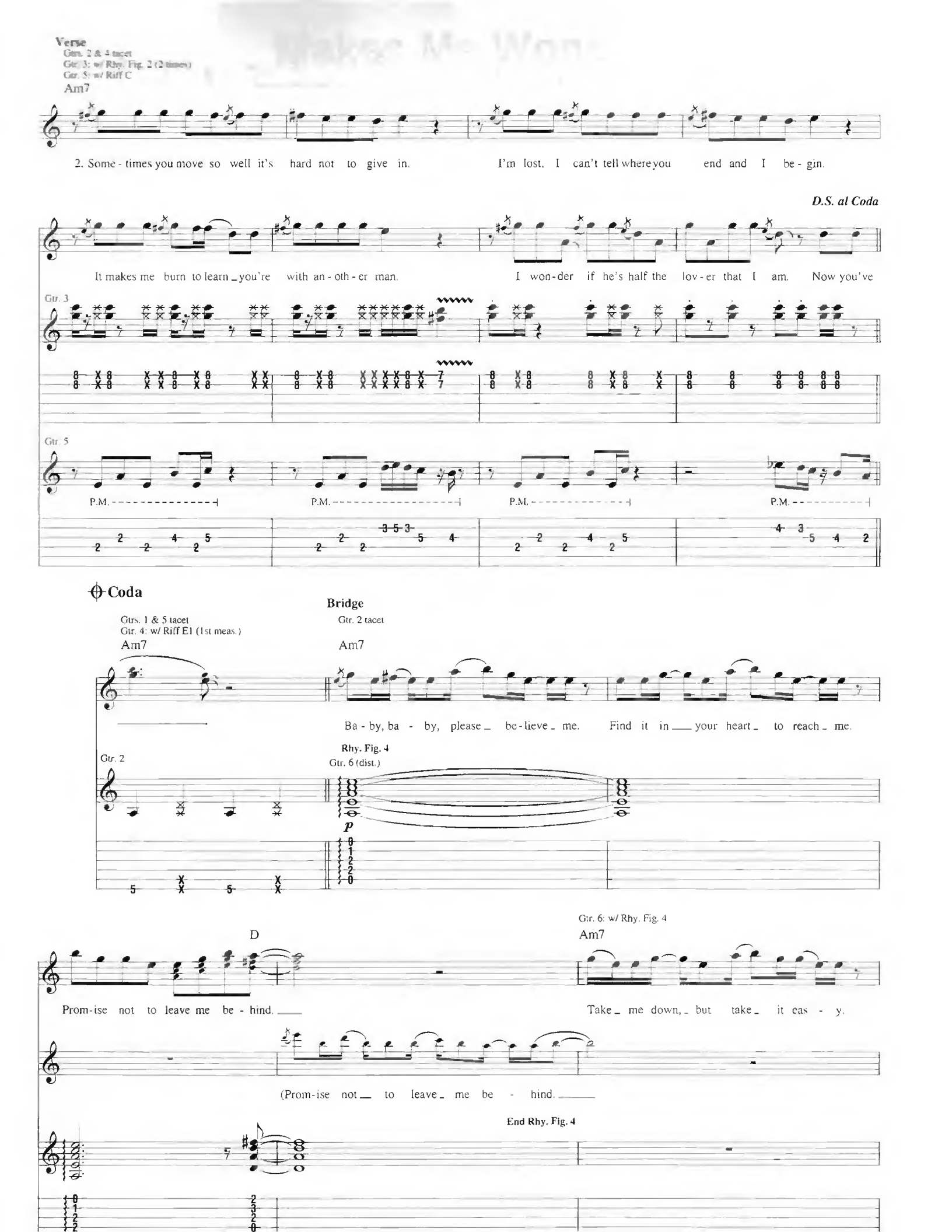
Am7

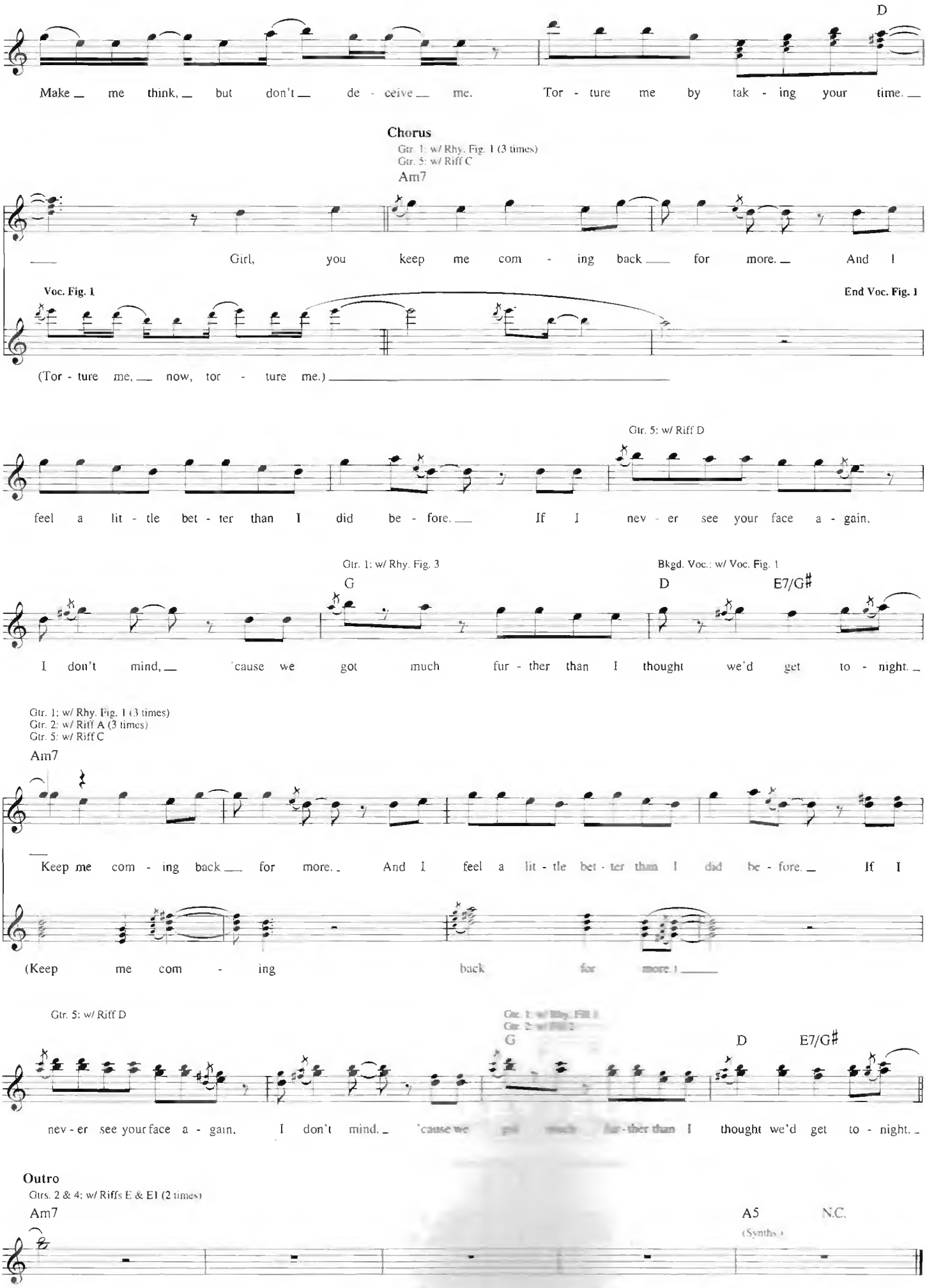
Riff E1 Gtr. 4 End Riff E1

Riff E Gtr. 2 End Riff E

Rhy. Fill 1
Gtr. 1

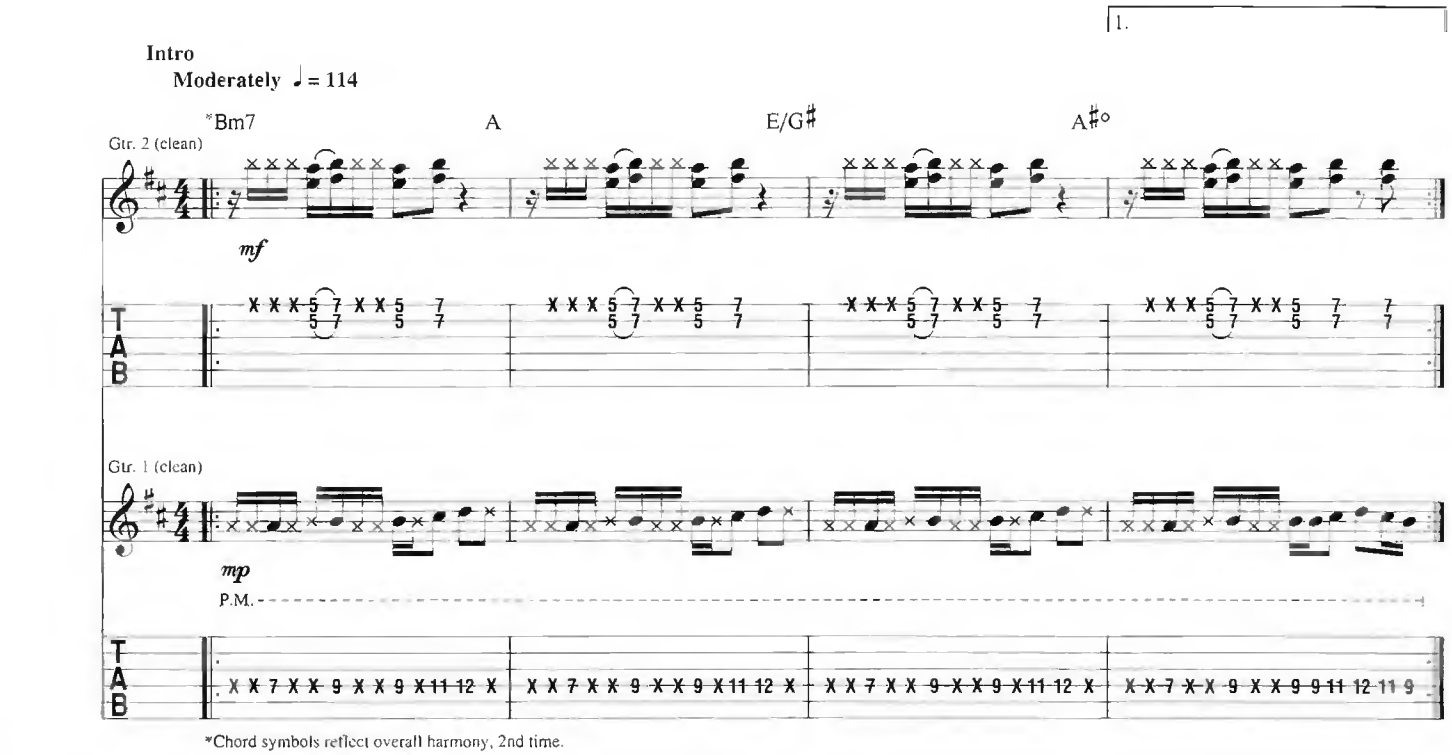
Fill 2
Gtr. 2


Verse
Gtrs. 2 & 4 tacet
Gtr. 3: w/ Rhy. Fig. 2 (2 times)
Gtr. 5: w/ Riff C
Am7
2. Some - times you move so well it's hard not to give in. I'm lost, I can't tell where you end and I be - gin.
D.S. al Coda
It makes me burn to learn _ you're with an - oth - er man. I won - der if he's half the lov - er that I am. Now you've
Gtr. 3
Gtr. 5
P.M.
Coda
Gtrs. 1 & 5 tacet
Gtr. 4: w/ Riff E1 (1st meas.)
Am7
Bridge
Gtr. 2 tacet
Am7
Ba - by, ba - by, please _ be - lieve _ me. Find it in ___ your heart _ to reach _ me.
Gtr. 2
Rhy. Fig. 4
Gtr. 6 (dist.)
p
D
Prom - ise not to leave me be - hind. ___
Gtr. 6: w/ Rhy. Fig. 4
Am7
Take _ me down, _ but take _ it eas - y.
(Prom - ise not ___ to leave _ me be - hind. ___
End Rhy. Fig. 4

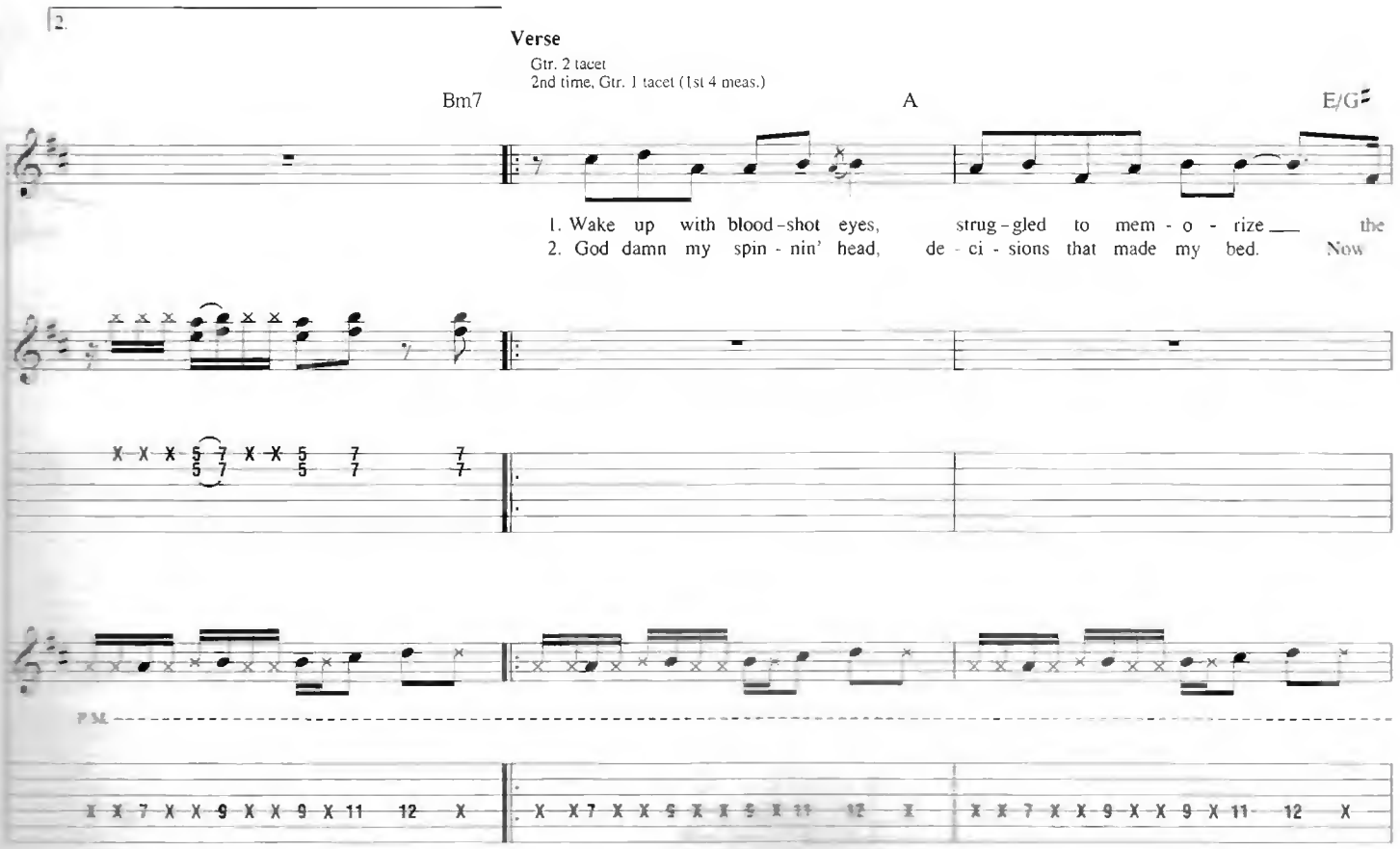

D
Make me think, but don't de - ceive me. Tor - ture me by tak - ing your time.
Chorus
Gtr. 1: w/ Rhy. Fig. 1 (3 times)
Gtr. 5: w/ Riff C
Am7
Girl, you keep me com - ing back for more. And I
Voc. Fig. 1
End Voc. Fig. 1
(Tor - ture me, now, tor - ture me.)
Gtr. 5: w/ Riff D
feel a lit - tle bet - ter than I did be - fore. If I nev - er see your face a - gain,
Gtr. 1: w/ Rhy. Fig. 3
G
Bkgd. Voc.: w/ Voc. Fig. 1
D
E7/G♯
I don't mind, 'cause we got much fur - ther than I thought we'd get to - night.
Gtr. 1: w/ Rhy. Fig. 1 (3 times)
Gtr. 2: w/ Riff A (3 times)
Gtr. 5: w/ Riff C
Am7
Keep me com - ing back for more. And I feel a lit - tle bet - ter than I did be - fore. If I
(Keep me com - ing back for more.)
Gtr. 5: w/ Riff D
G
D
E7/G♯
nev - er see your face a - gain. I don't mind. 'cause we got much fur - ther than I thought we'd get to - night.
Outro
Gtrs. 2 & 4: w/ Riffs E & E1 (2 times)
Am7
A5
(Synths)
N.C.

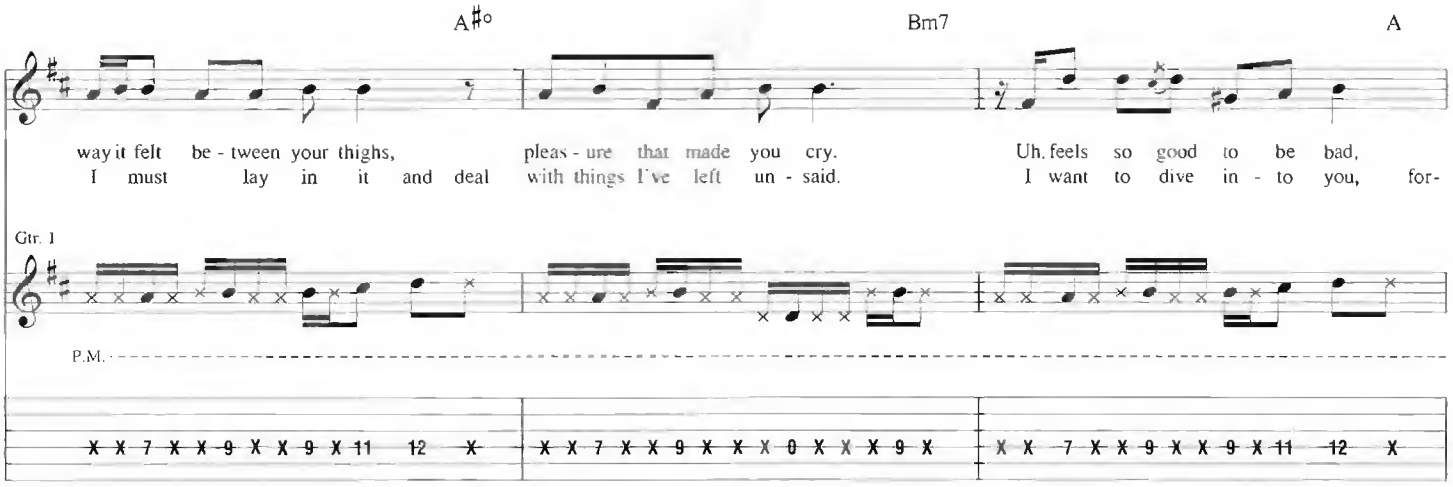
Makes Me Wonder

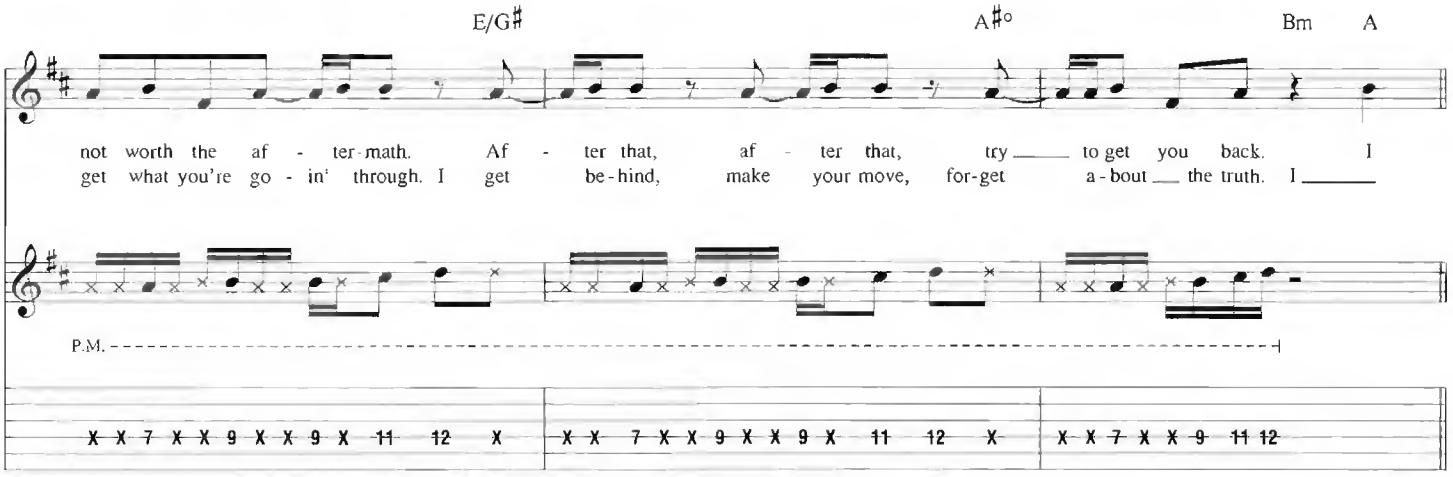
Words by Adam Levine
Music by Adam Levine, Jesse Carmichael and Mickey Madden

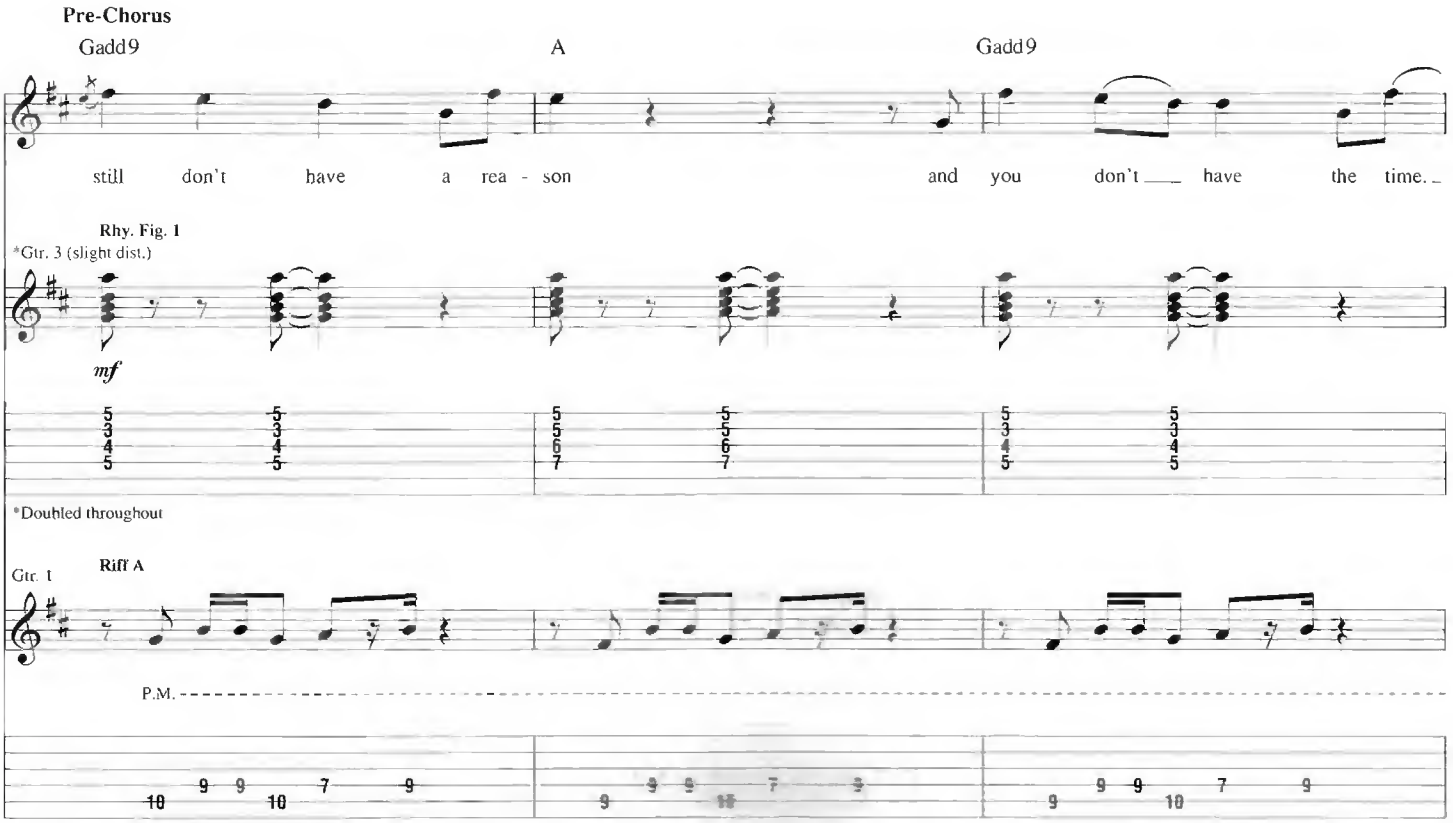


*Chord symbols reflect overall harmony, 2nd time.




A♯o
Bm7
A
way it felt be - tween your thighs, pleas - ure that made you cry. Uh, feels so good to be bad,
I must lay in it and deal with things I've left un - said. I want to dive in - to you, for-
Gtr. 1
P.M.


E/G♯
A♯o
Bm
A
not worth the af - ter-math. Af - ter that, af - ter that, try to get you back. I
get what you're go - in' through. I get be-hind, make your move, for-get a-bout the truth. I
P.M.


Pre-Chorus
Gadd9
A
Gadd9
still don't have a rea - son and you don't have the time.
Rhy. Fig. 1
*Gtr. 3 (slight dist.)
mf
*Doubled throughout
Gtr. 1
Riff A
P.M.

A Bm A Gadd9 A A♯°

And it real - ly makes me won - der if I ev - er gave a fuck a - bout

Gtr. 3 End Rhy. Fig. 1

Gtr. 1 End Riff A

P.M.

Gtr. 4 (dist.)

mf

Chorus

Gtr. 1 tacet

Bm7 A Em F♯ A♯° Bm7

you. Give me some-thin' to be - lieve in 'cause I don't be-lieve in you an - y - more, an - y - more.

Rhy. Fig. 2A End Rhy. Fig. 2A

Gtr. 5 (clean)

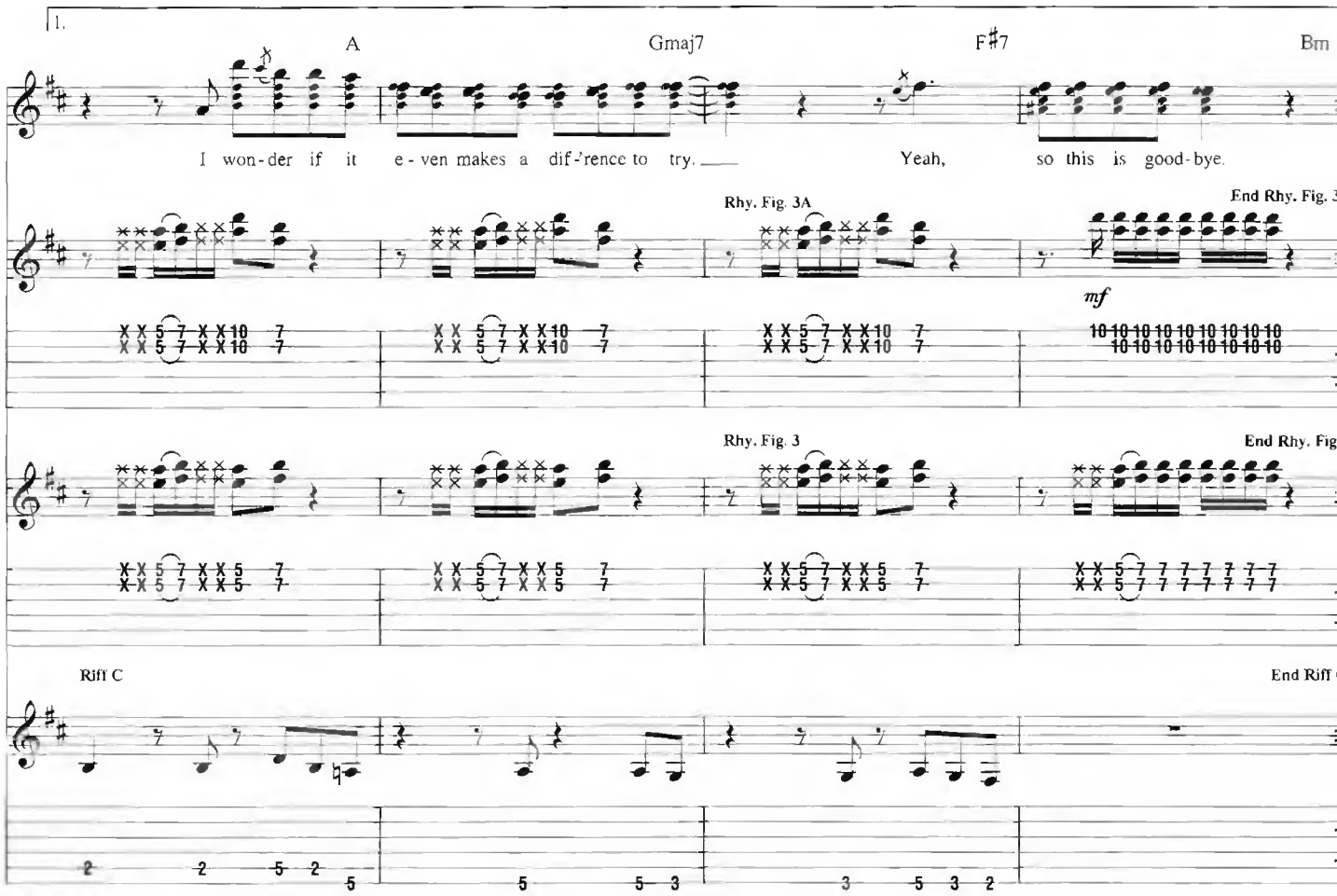
mp

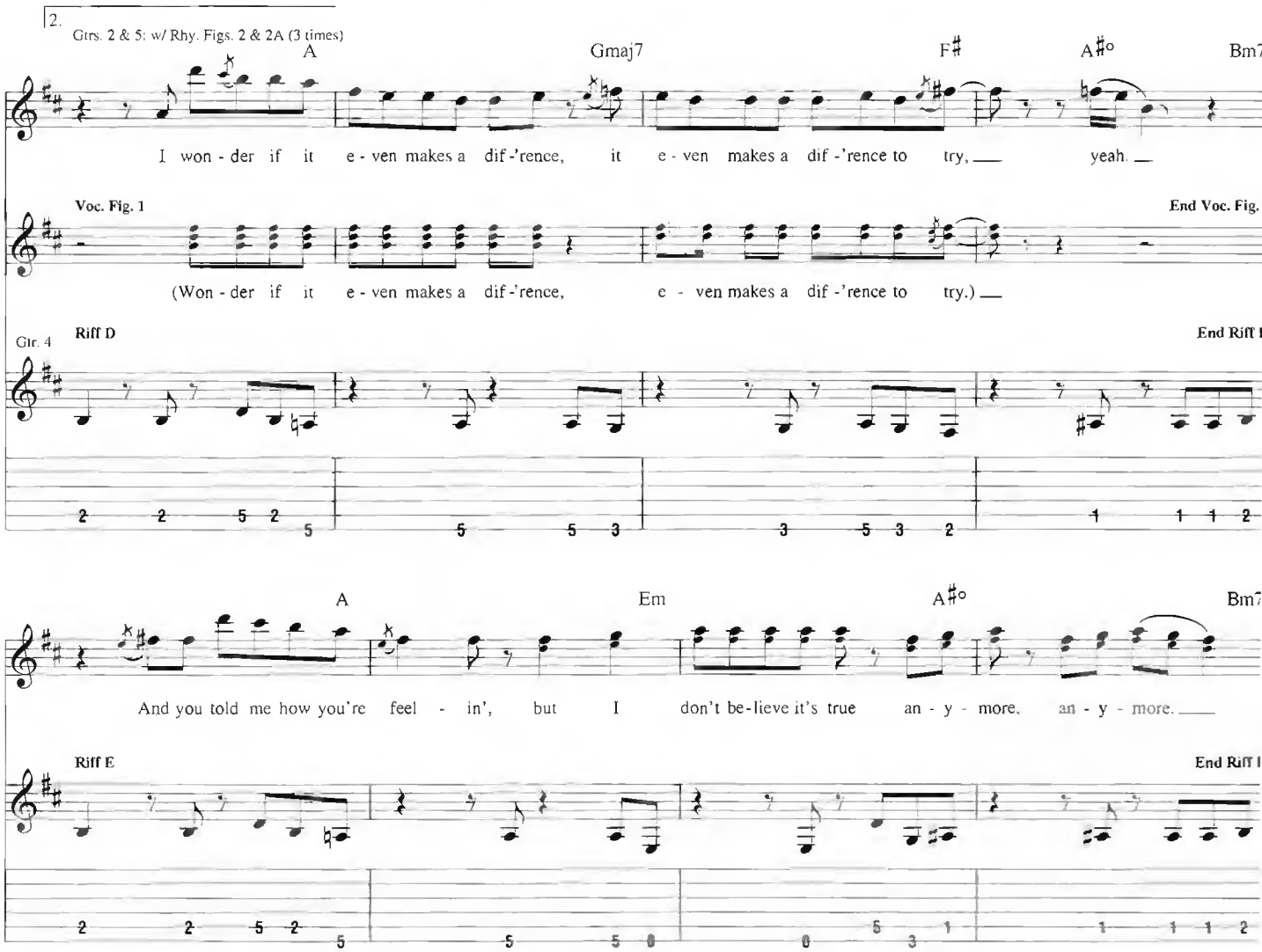
Rhy. Fig. 2 End Rhy. Fig. 2

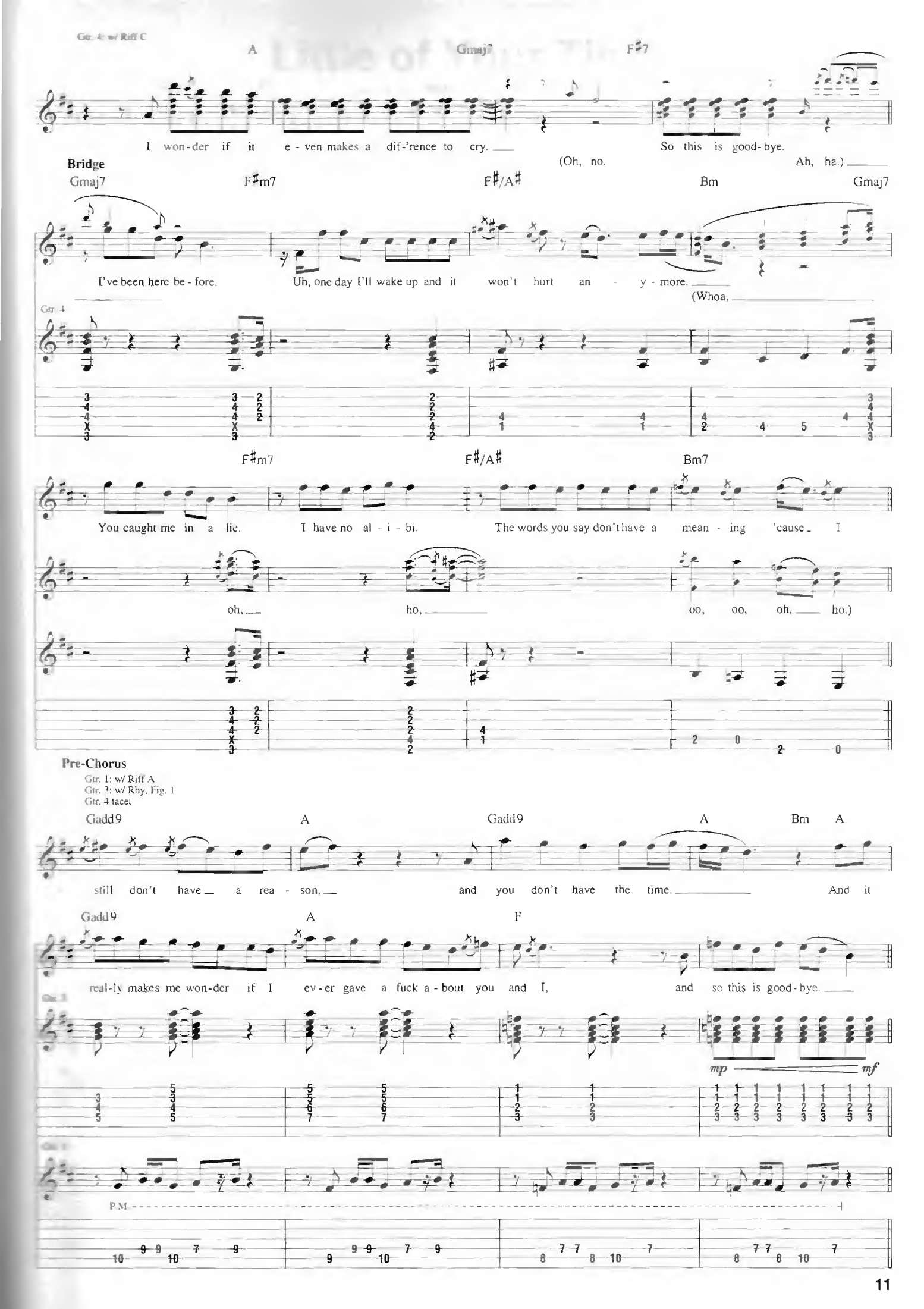
Gtr. 2

Riff B End Riff B

Gtr. 4


1.
A
Gmaj7
F♯7
Bm
I won-der if it e-ven makes a dif-'rence to try.
Yeah, so this is good-bye.
Rhy. Fig. 3A
End Rhy. Fig. 3
mf
Rhy. Fig. 3
End Rhy. Fig
Riff C
End Riff


2.
Gtrs. 2 & 5: w/ Rhy. Figs. 2 & 2A (3 times)
A
Gmaj7
F♯
A♯°
Bm7
I won-der if it e-ven makes a dif-'rence, it e-ven makes a dif-'rence to try,
yeah.
Voc. Fig. 1
End Voc. Fig.
(Won-der if it e-ven makes a dif-'rence, e-ven makes a dif-'rence to try.)
Gtr. 4
Riff D
End Riff
A
Em
A♯°
Bm7
And you told me how you're feel-in', but I don't be-lieve it's true an-y-more, an-y-more.
Riff E
End Riff


Gtr. 4: w/ Riff C
A
Gmaj7
F♯7
I won-der if it e-ven makes a dif-'rence to cry.
So this is good-bye.
(Oh, no.
Ah, ha.)
Bridge
Gmaj7
F♯m7
F♯/A♯
Bm
Gmaj7
I've been here be-fore.
Uh, one day I'll wake up and it won't hurt an-y-more.
(Whoa.
Gtr. 4
F♯m7
F♯/A♯
Bm7
You caught me in a lie.
I have no al-i-bi.
The words you say don't have a mean-ing 'cause I
oh,
ho,
oo, oo, oh,
ho.)
Pre-Chorus
Gtr. 1: w/ Riff A
Gtr. 3: w/ Rhy. Fig. 1
Gtr. 4 tacet
Gadd9
A
Gadd9
A
Bm
A
still don't have a rea-son,
and you don't have the time.
And it
Gadd9
A
F
real-ly makes me won-der if I ev-er gave a fuck a-bout you and I,
and so this is good-bye.
mp
mf
P.M.

Chorus

Gtrs. 1 & 3 tacet
Gtrs. 2 & 5: w/ Rhy. Figs. 2 & 2A (1 1/2 times)
Gtr. 4: w/ Riff B

Bm7 A Em F♯ A♯° Bm7

Give me some-thin' to be - lieve in 'cause I don't be-lieve in you an - y - more, an - y - more.

Riff F — End Riff F

Gtr. 6 (clean)

mf

1/2

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 4: w/ Riff D
Gtr. 6: w/ Riff F (2 1/2 times)

Gtrs. 2 & 5: w/ Rhy. Figs. 3 & 3A

Gtrs. 2 & 5: w/ Rhy. Fig. 2 (2 times)
Gtr. 4: w/ Riff B

A Gmaj7 F♯ A♯° Bm7 A

I won - der if it e-ven makes a dif-'rence, it e-ven makes a dif-'rence to try, yeah. And you told me how you're

Gtr. 4: w/ Riff C

Em A♯° Bm7 A Gmaj7

feel - in', but I don't be-lieve it's true an - y - more, an - y - more. I won - der if it e-ven makes a dif-'rence to cry.

F♯7 Bm7

(Oh, no. So this is good - bye.
So this is good - bye.)

Gtr. 6

Outro

Gtrs. 2 & 5: w/ Rhy. Figs. 2 & 2A (1 3/4 times)
Gtr. 6: w/ Riff F (1 3/4 times)

A E/G♯ A♯° Bm7

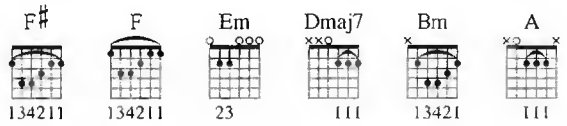
So this is good - bye. Yeah, so this is good - bye.
(Oh, no. Oh, no.

A E/G♯ A♯°

Yeah, so this is good - bye.
Oh, no.)

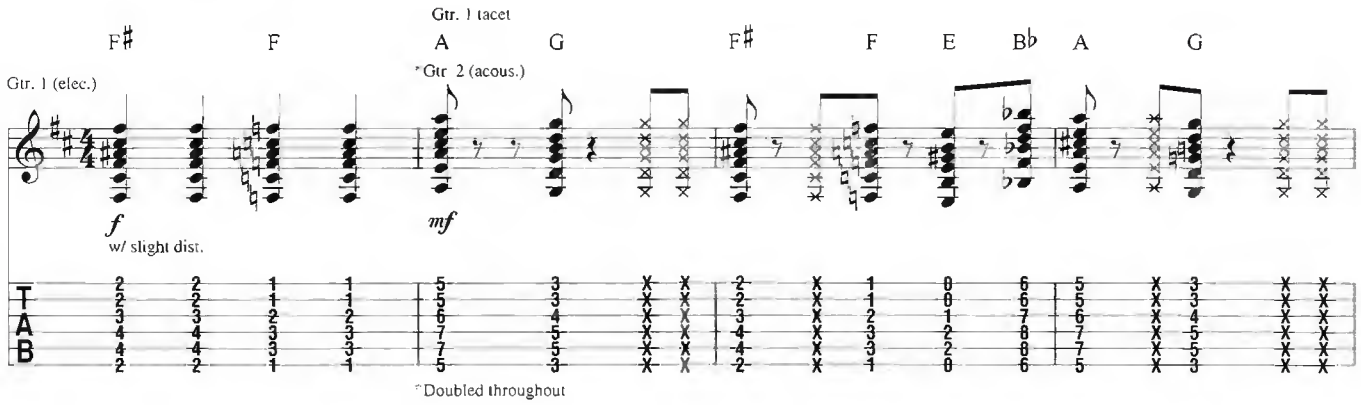
Little of Your Time

Words and Music by Adam Levine

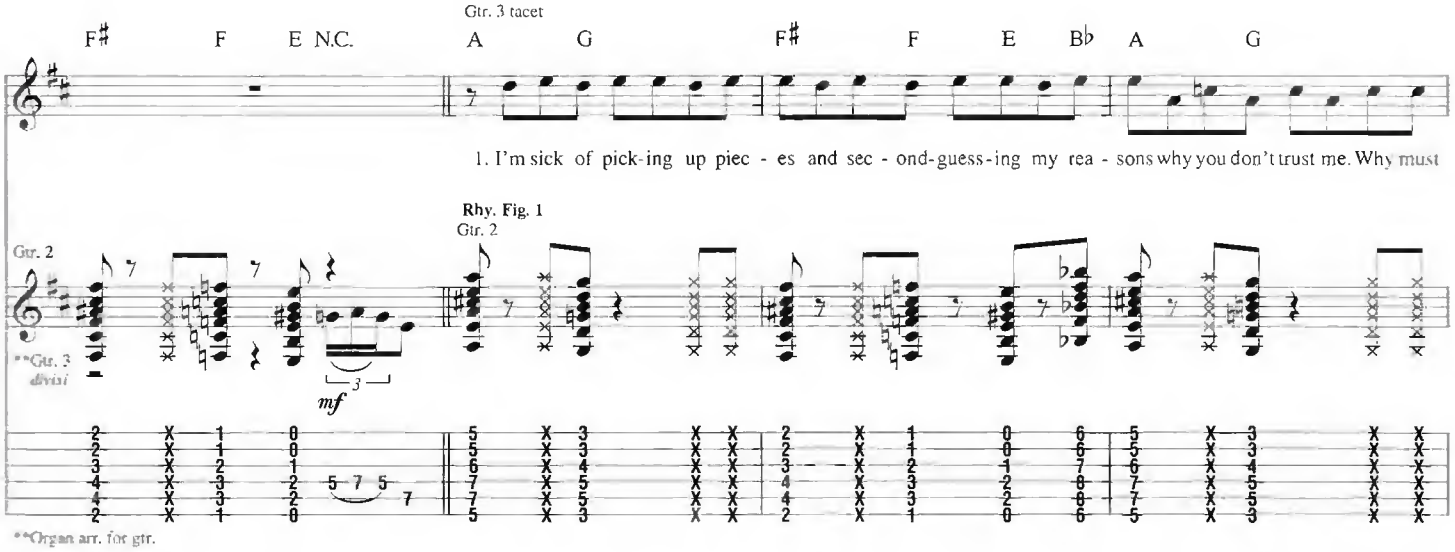


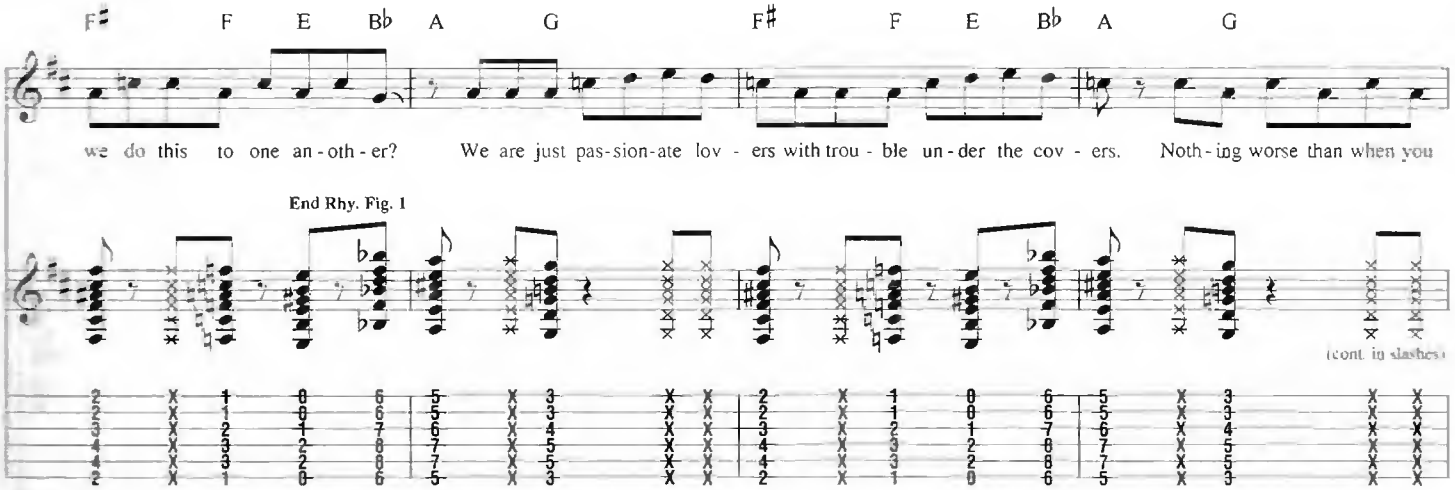
Intro

Moderately fast ♩ = 143



Verse





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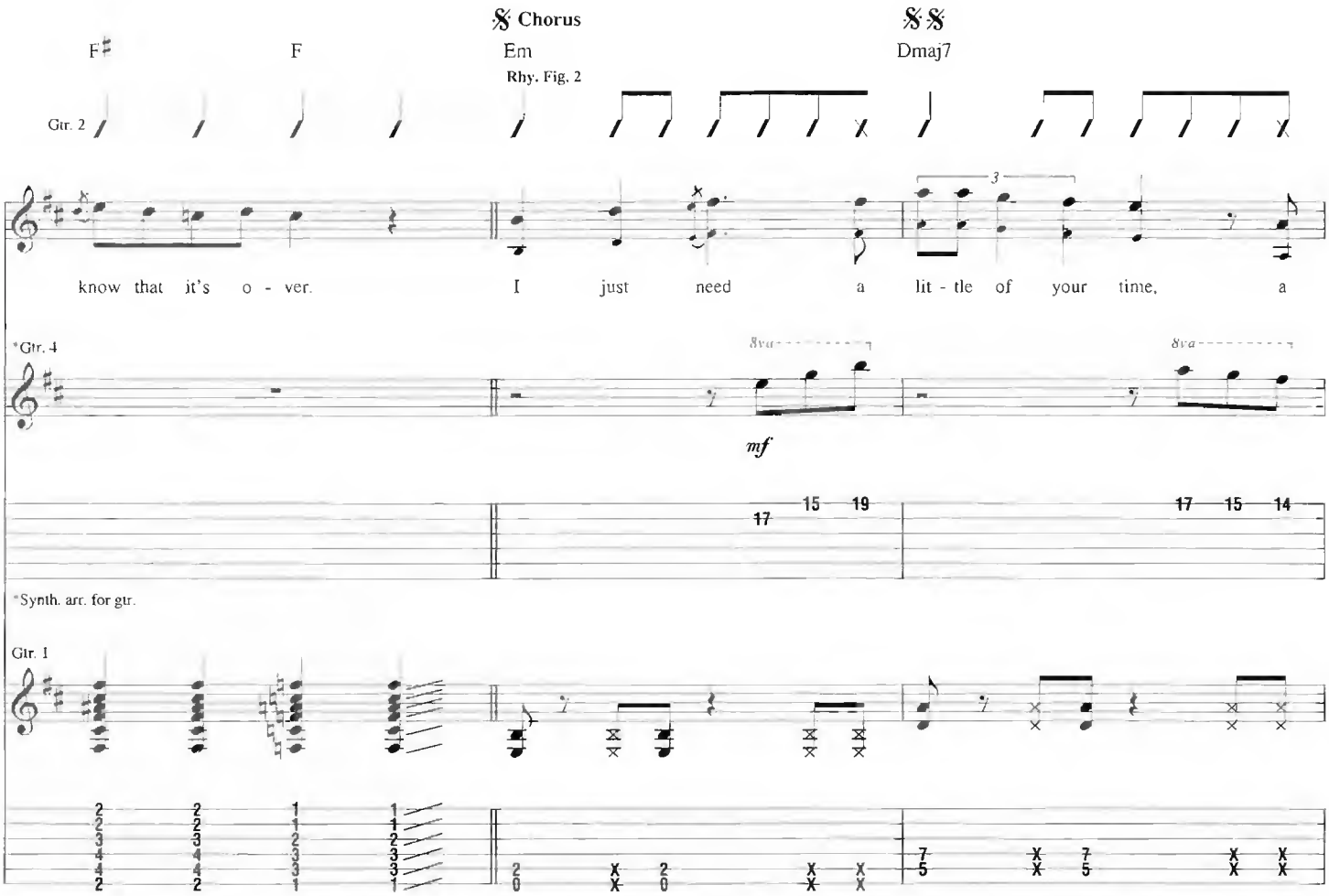
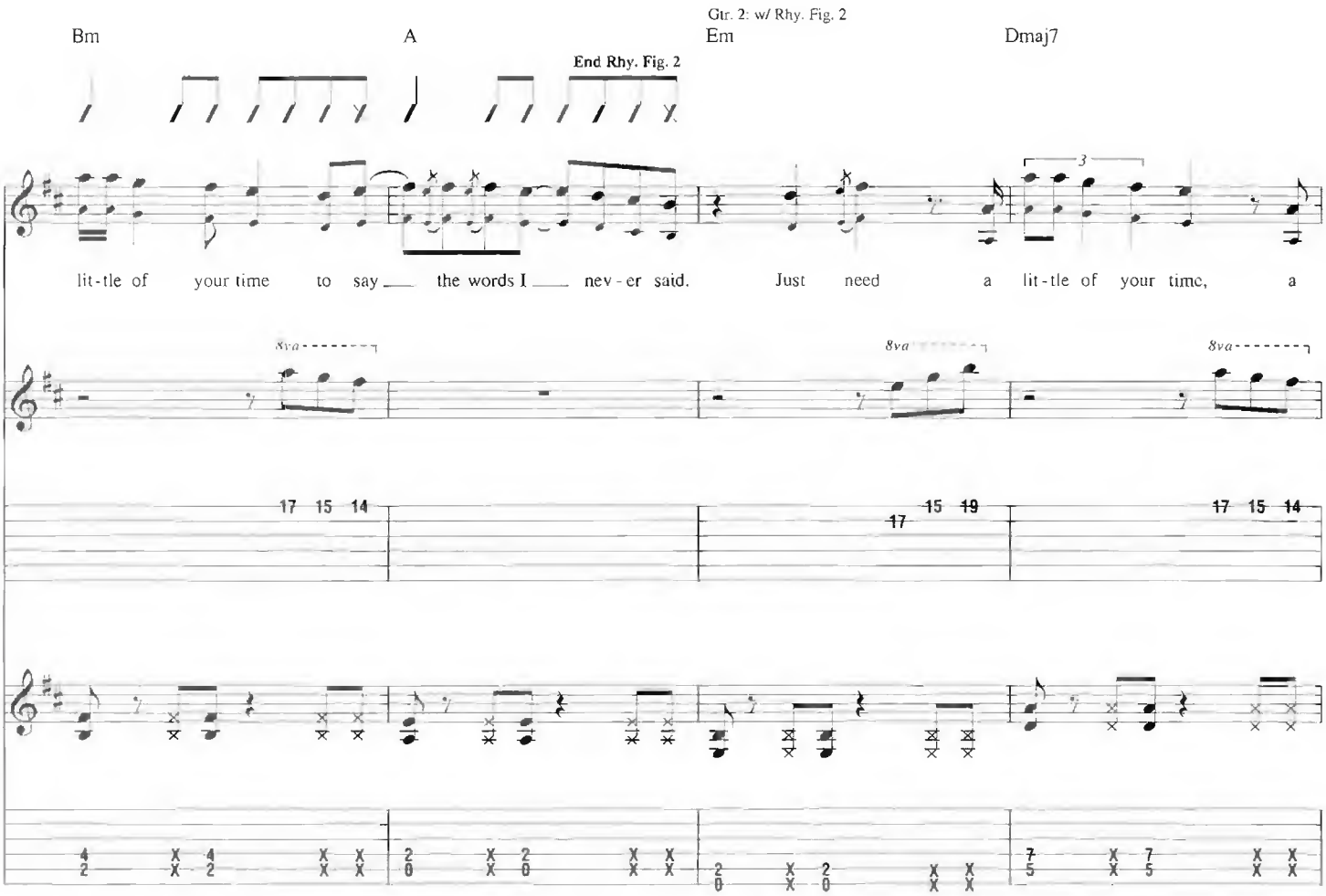
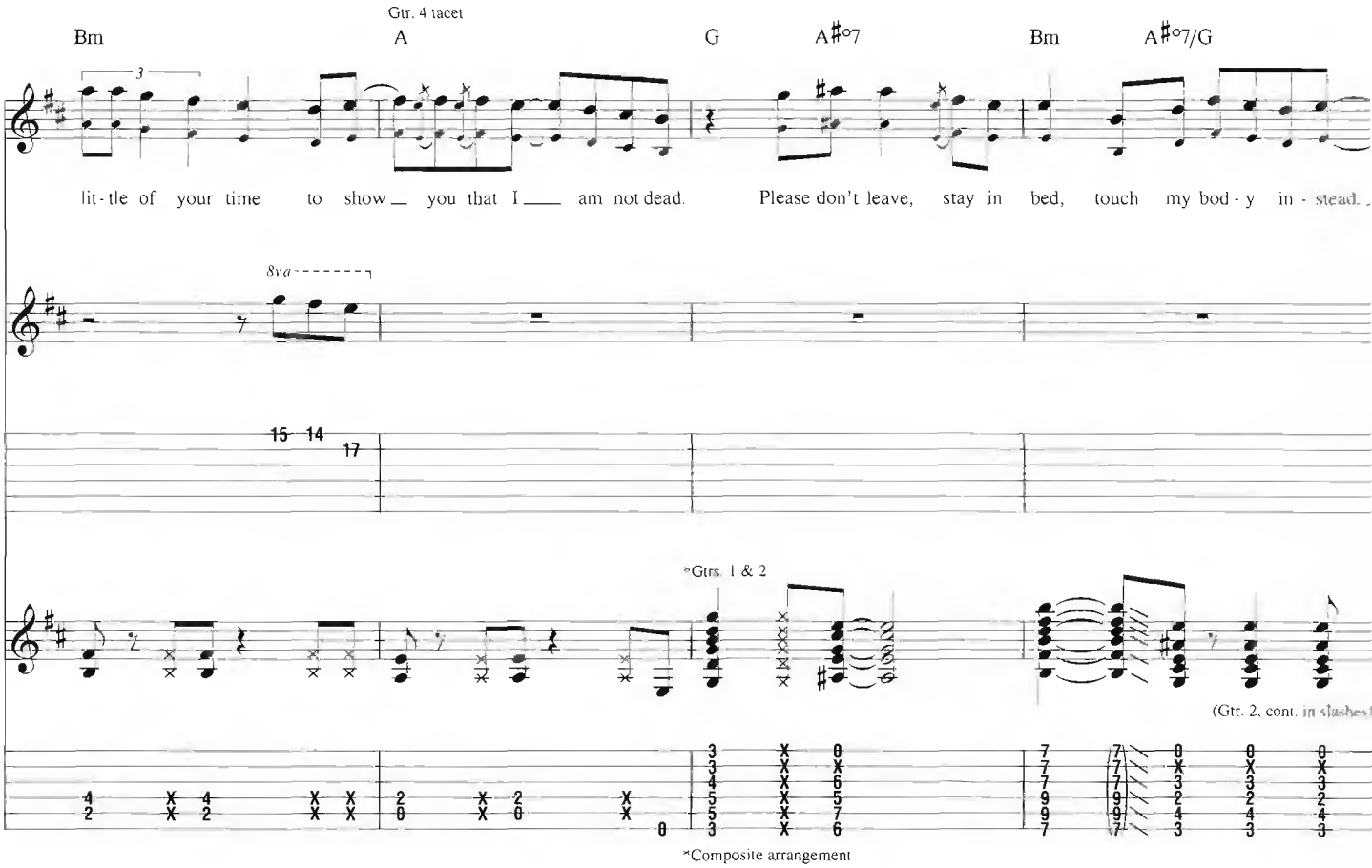
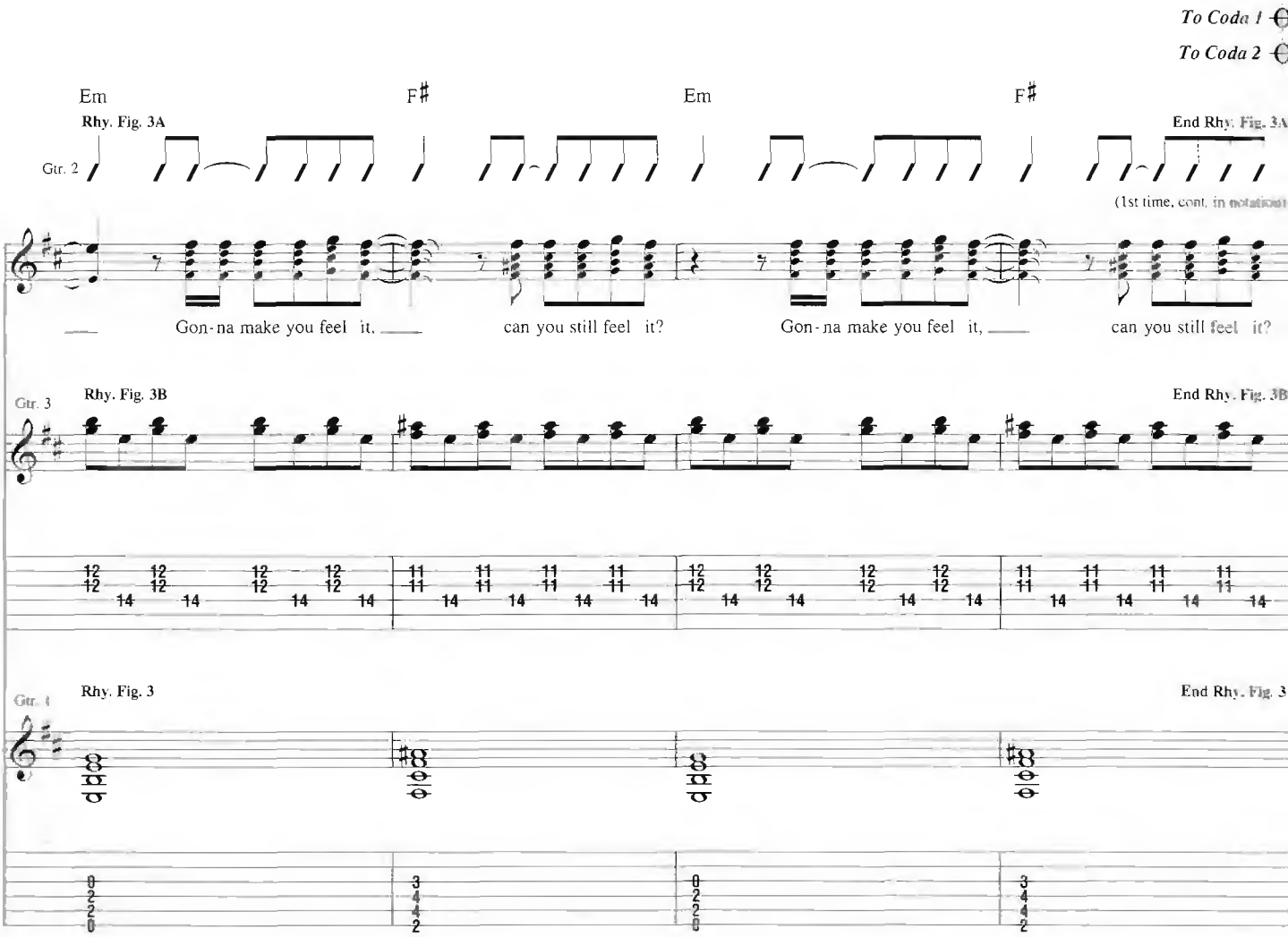
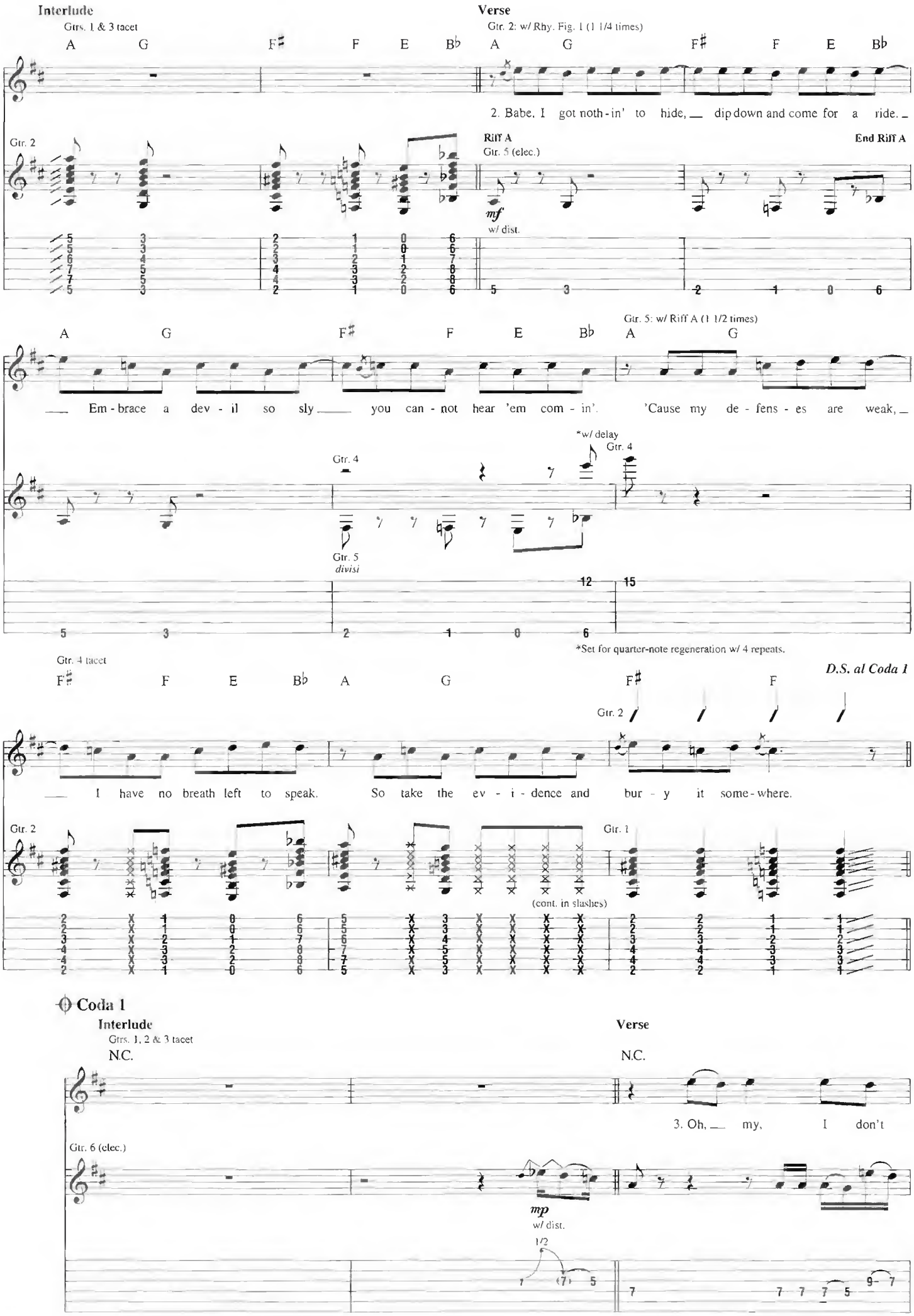
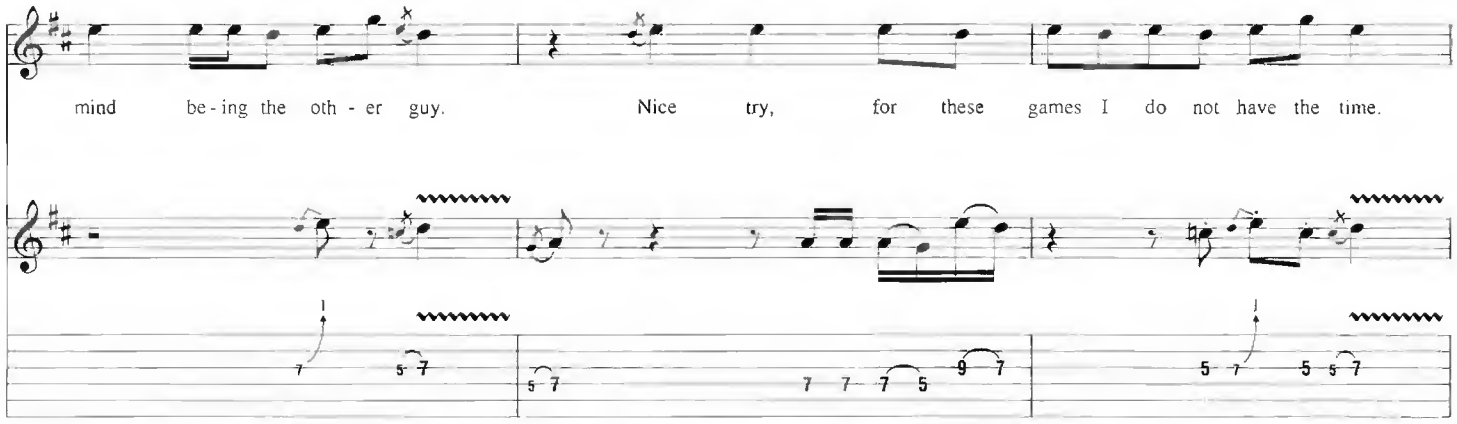

Chorus
F♯
F
Em
Dmaj7
Rhy. Fig. 2
Gtr. 2
know that it's o - ver.
I just need a lit - tle of your time, a
*Gtr. 4
8va
mf
*Synth. arr. for gtr.
Gtr. 1

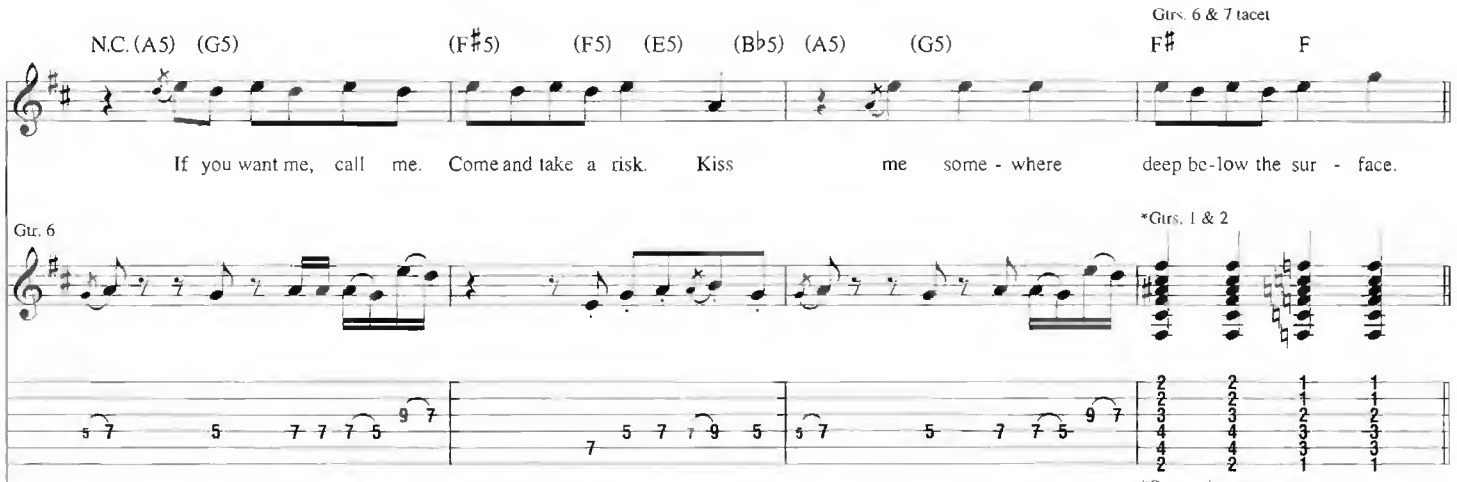

Bm
A
Gtr. 2: w/ Rhy. Fig. 2
Em
Dmaj7
End Rhy. Fig. 2
lit-tle of your time to say the words I nev-er said.
Just need a lit-tle of your time, a
8va

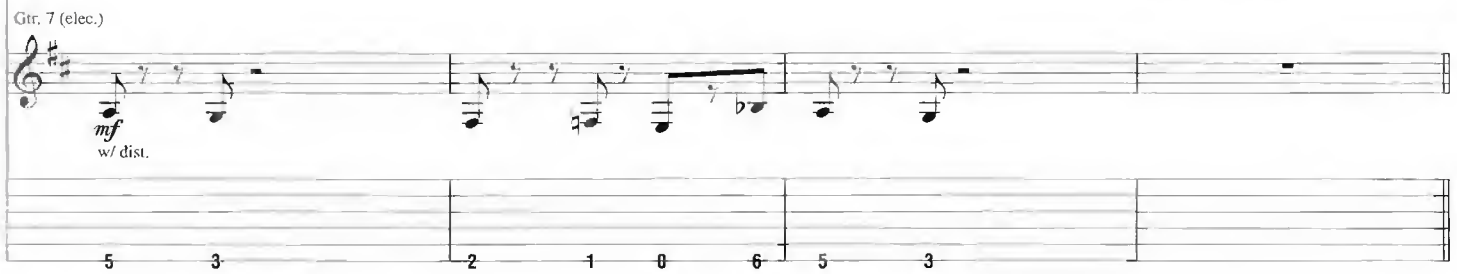

Gtr. 4 tacet
Bm
A
G
A♯o7
Bm
A♯o7/G
lit-tle of your time to show you that I am not dead.
Please don't leave, stay in bed, touch my bod-y in-stead.
8va
*Gtrs. 1 & 2
(Gtr. 2, cont. in slashes)
*Composite arrangement

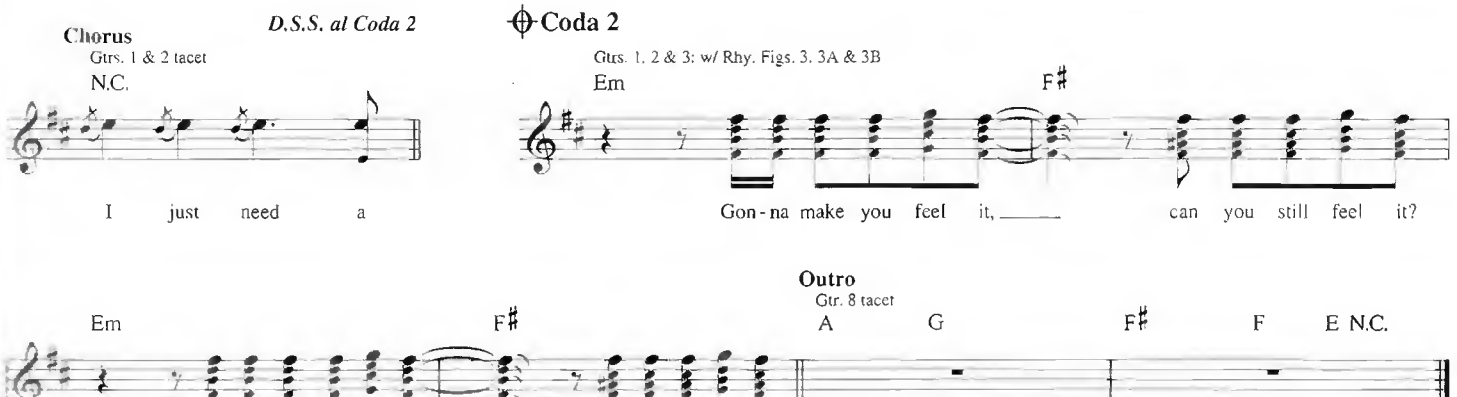

To Coda 1
To Coda 2
Em
F♯
Em
F♯
Rhy. Fig. 3A
End Rhy. Fig. 3A
Gtr. 2
(1st time, cont. in notation)
Gon-na make you feel it, can you still feel it?
Gon-na make you feel it, can you still feel it?
Gtr. 3
Rhy. Fig. 3B
End Rhy. Fig. 3B
Gtr. 4
Rhy. Fig. 3
End Rhy. Fig. 3

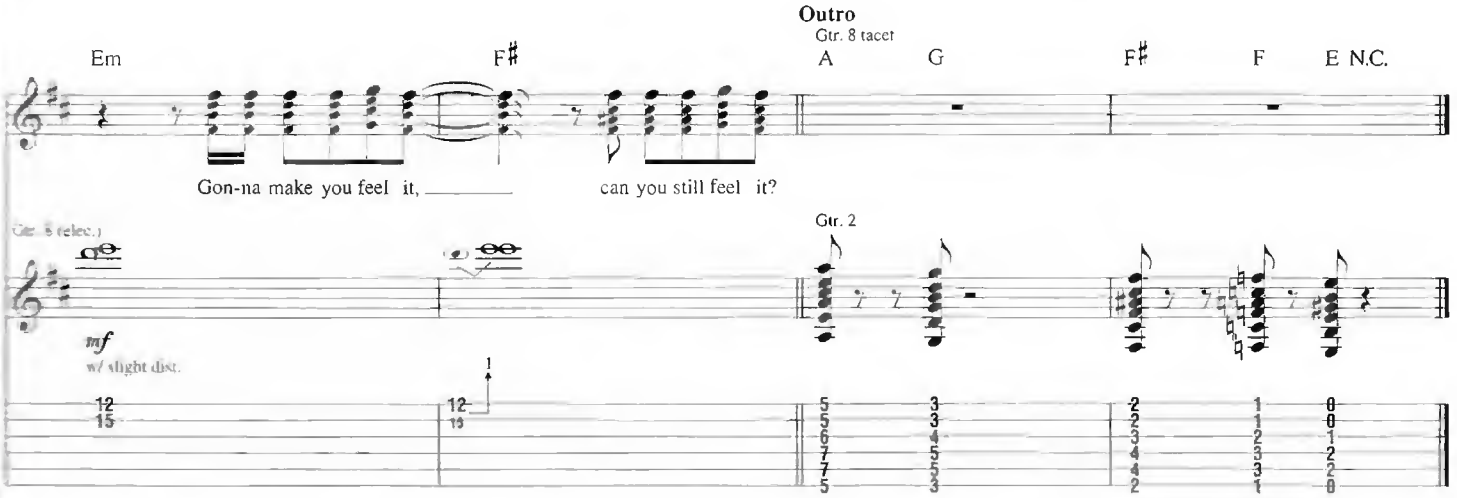

Interlude
Grts. 1 & 3 tacet
Verse
Gtr. 2: w/ Rhy. Fig. 1 (1 1/4 times)
2. Babe, I got noth - in' to hide, dip down and come for a ride.
Gtr. 2
Riff A
Gtr. 5 (elec.)
End Riff A
mf
w/ dist.
Gtr. 5: w/ Riff A (1 1/2 times)
Em - brace a dev - il so sly you can - not hear 'em com - in'. 'Cause my de - fens - es are weak,
*w/ delay
Gtr. 4
Gtr. 5
divisi
*Set for quarter-note regeneration w/ 4 repeats.
Gtr. 4 tacet
D.S. al Coda 1
I have no breath left to speak. So take the ev - i - dence and bur - y it some - where.
Gtr. 1
(cont. in slashes)
Coda 1
Interlude
Grts. 1, 2 & 3 tacet
N.C.
Verse
3. Oh, my, I don't
Gtr. 6 (elec.)
mp
w/ dist.
1/2


mind be-ing the oth-er guy. Nice try, for these games I do not have the time.


N.C. (A5) (G5) (F♯5) (F5) (E5) (B♭5) (A5) (G5)
Gtrs. 6 & 7 tacet
F♯ F
If you want me, call me. Come and take a risk. Kiss me some-where deep be-low the sur-face.
Gtr. 6
*Gtrs. 1 & 2
*Composite arrangement

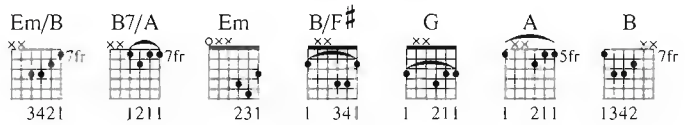

Gtr. 7 (elec.)
mf
w/ dist.


Chorus
Gtrs. 1 & 2 tacet
N.C.
I just need a
D.S.S. al Coda 2
Coda 2
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3, 3A & 3B
Em F♯
Gon-na make you feel it, can you still feel it?


Outro
Gtr. 8 tacet
Em F♯ A G F♯ F E N.C.
Gon-na make you feel it, can you still feel it?
Gtr. 5 (elec.)
mf
w/ slight dist.
Gtr. 2

Wake Up Call

Words and Music by Adam Levine and James Valentine



Intro
Moderately ♩ = 82

N.C.

*Gtr. 1

mf

*Synth. arr. for gtr.

Verse
Gtr. 1 tacet

**Em

1. I did - n't hear what you were say - in'. I live on raw e - mo - tion, ba - by.

Rhy. Fig. 1
Gtr. 2 (clean)

mf

Rhy. Fig. 1A
Gtr. 3 (clean)

mf

Rhy. Fig. 2 **End Rhy. Fig. 2**
Gtr. 4 (clean)

mf
w/ wah-wah

**Chord symbols reflect overall harmony.

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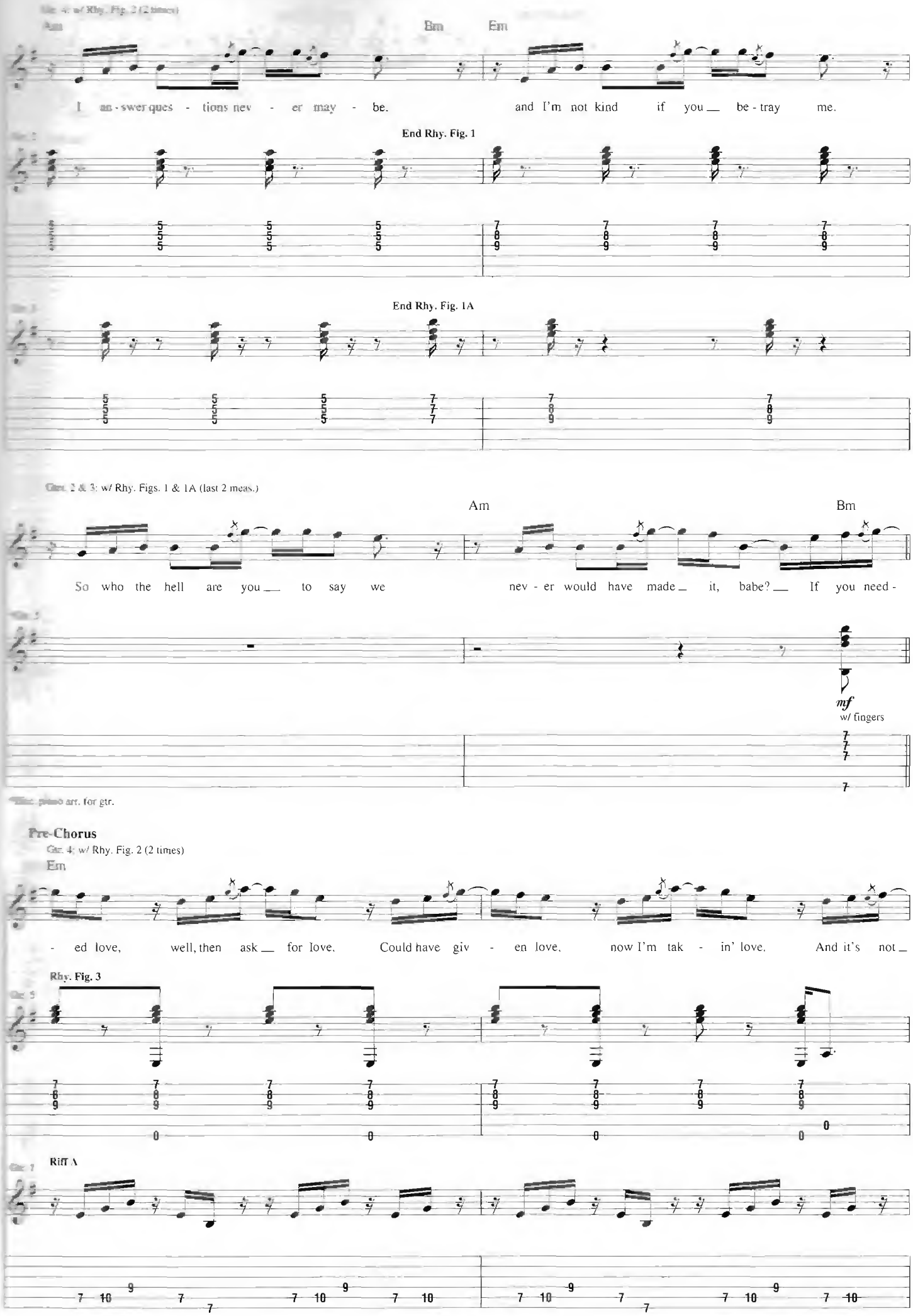
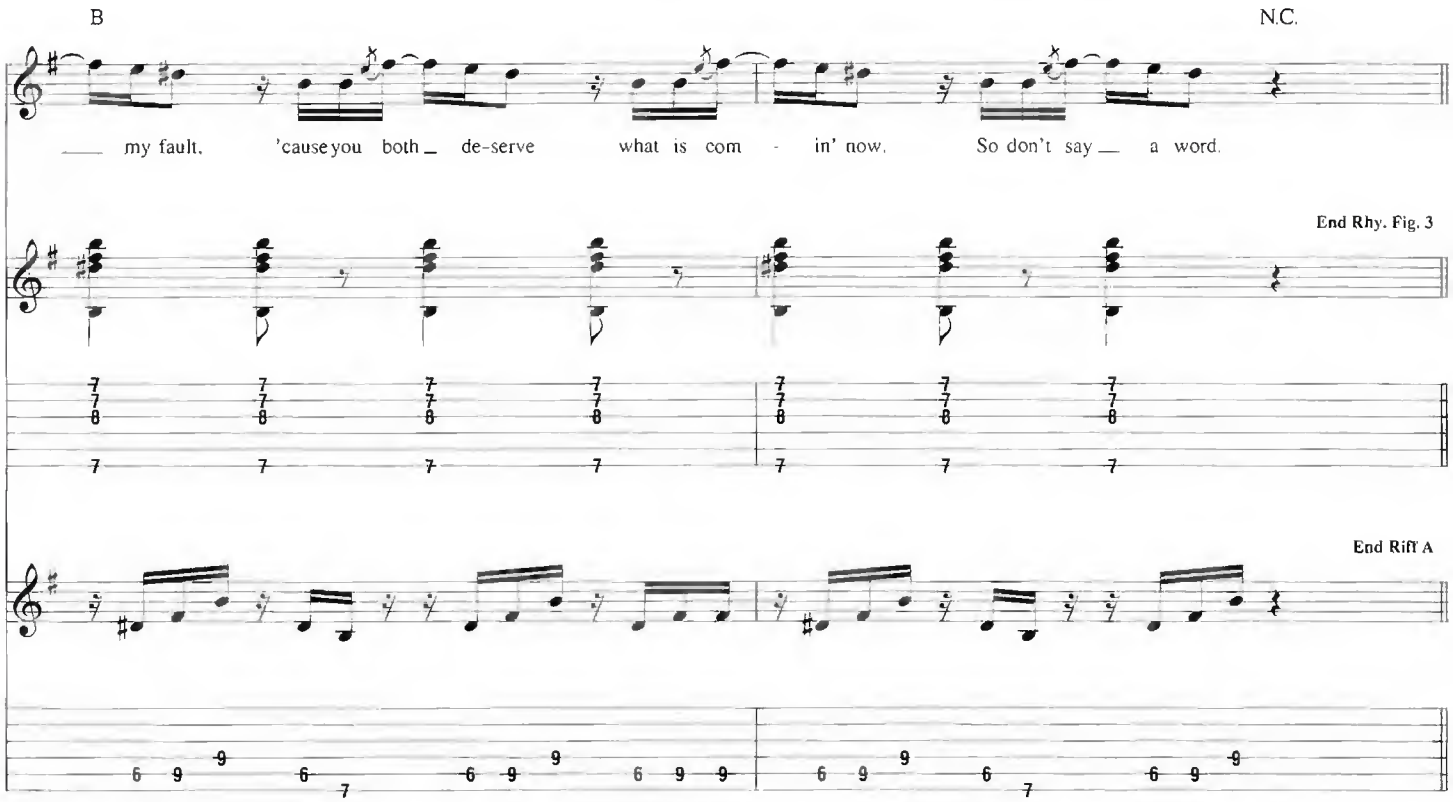
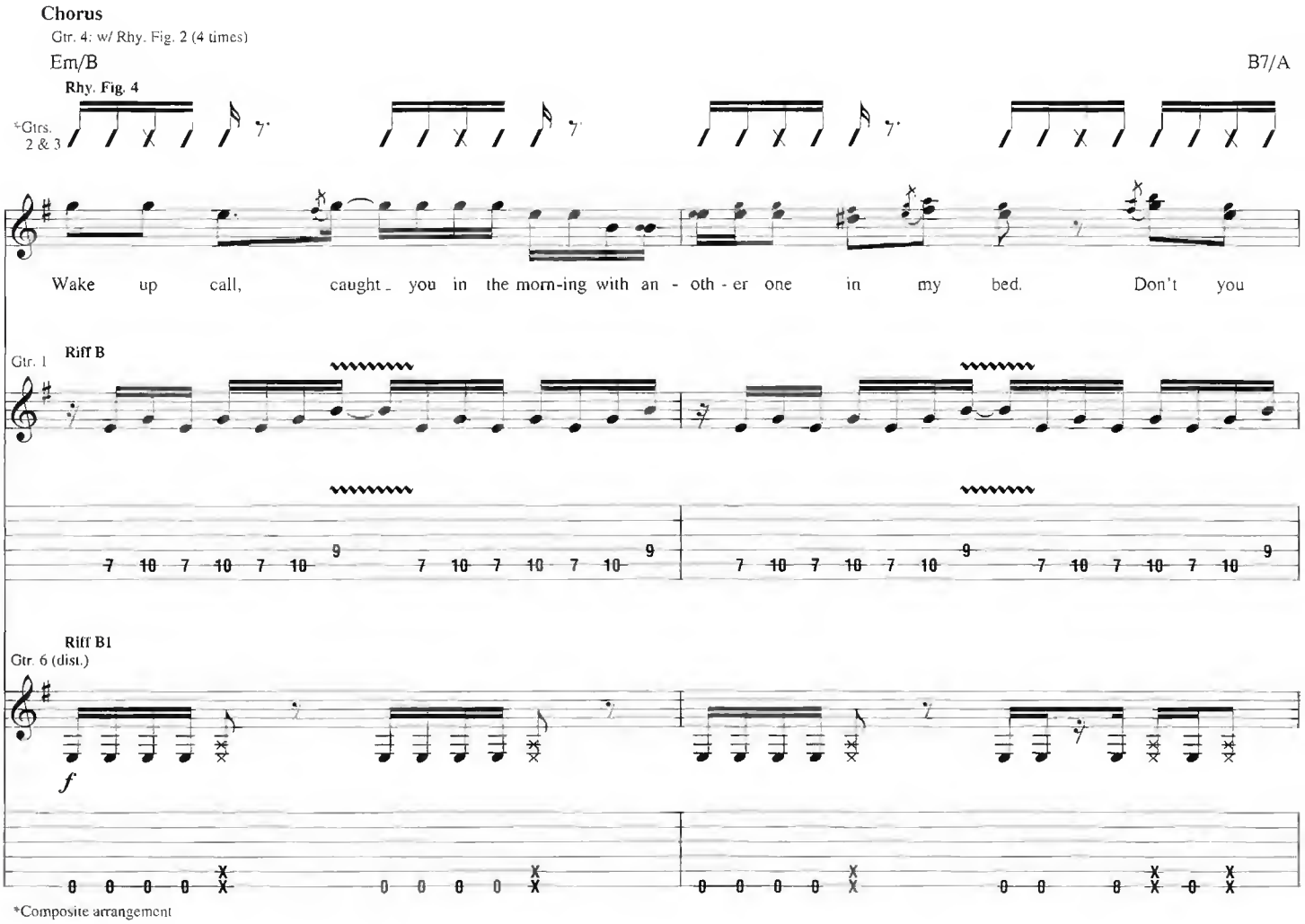
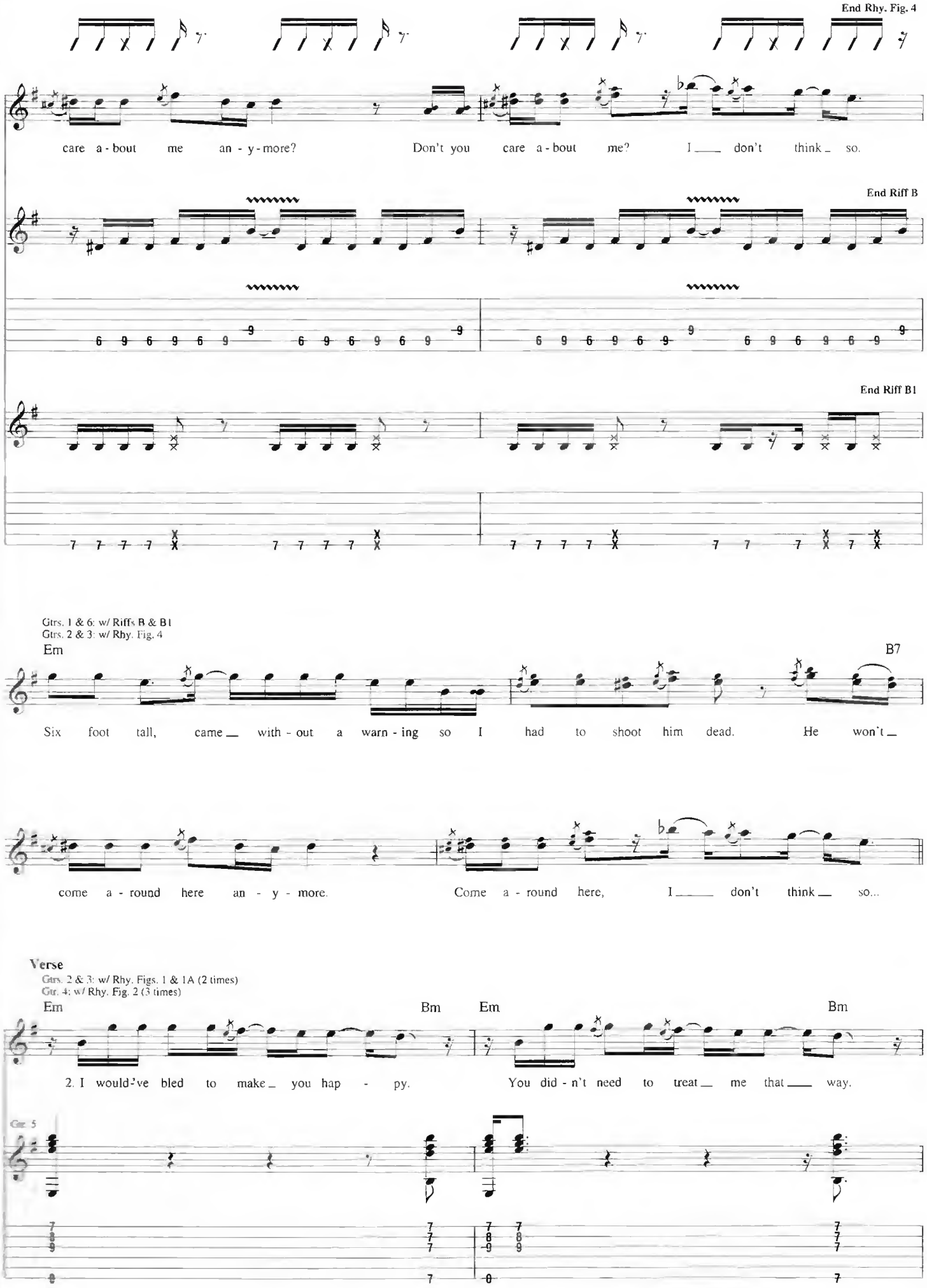
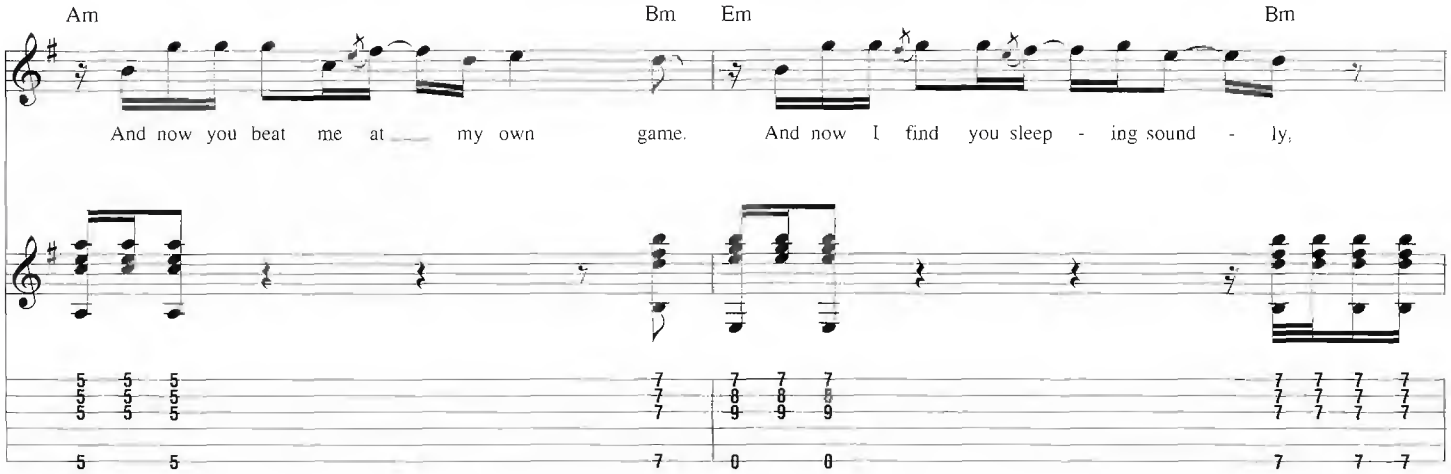
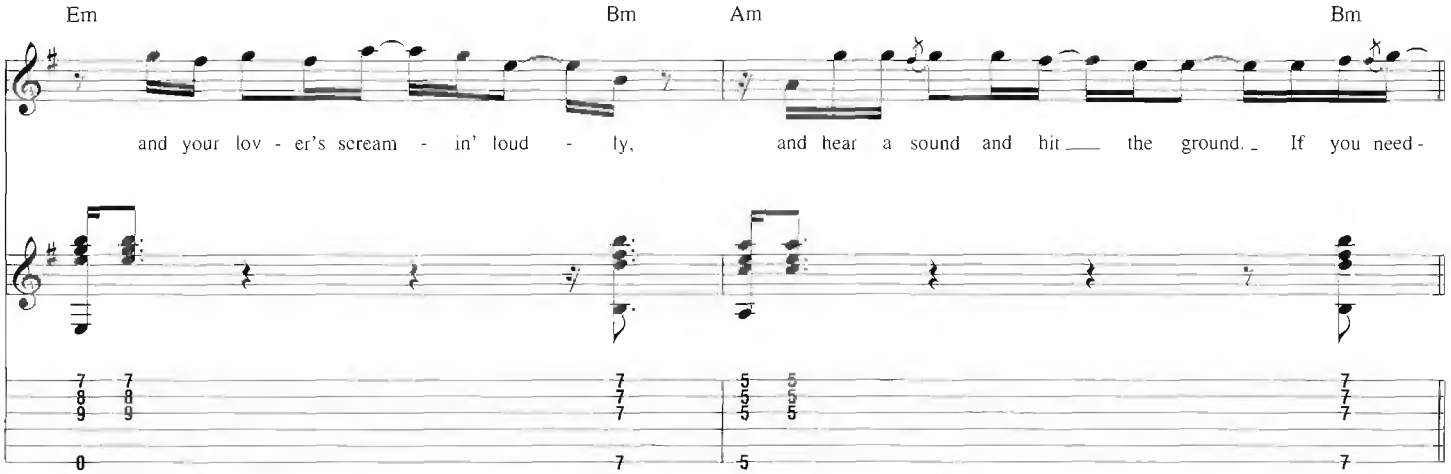

Gtr. 4: w/ Rhy. Fig. 2 (2 times)
Am
Bm
Em
I an - swer ques - tions nev - er may - be.
and I'm not kind if you be - tray me.
End Rhy. Fig. 1
End Rhy. Fig. 1A
Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (last 2 meas.)
Am
Bm
So who the hell are you to say we
nev - er would have made it, babe? If you need -
mf
w/ fingers
*Gtrs. piano arr. for gtr.
Pre-Chorus
Gtr. 4: w/ Rhy. Fig. 2 (2 times)
Em
- ed love, well, then ask for love. Could have giv - en love, now I'm tak - in' love. And it's not
Rhy. Fig. 3
Riff A


B
N.C.
my fault, 'cause you both de-serve what is com - in' now. So don't say a word.
End Rhy. Fig. 3
End Riff A


Chorus
Gtr. 4: w/ Rhy. Fig. 2 (4 times)
Em/B
B7/A
Rhy. Fig. 4
*Gtrs. 2 & 3
Wake up call, caught you in the morn-ing with an - oth - er one in my bed. Don't you
Gtr. 1
Riff B
Riff B1
Gtr. 6 (dist.)
f
*Composite arrangement

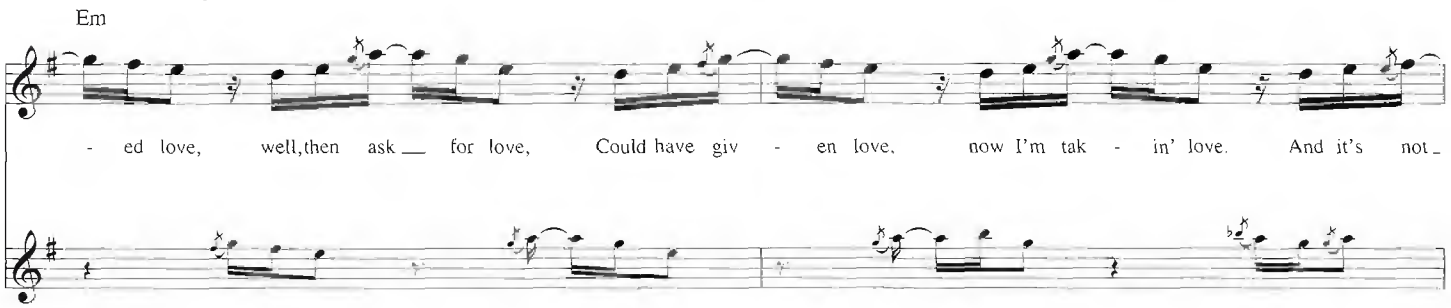

End Rhy. Fig. 4
care a - bout me an - y - more? Don't you care a - bout me? I ___ don't think _ so.
End Riff B
End Riff B1
Gtrs. 1 & 6: w/ Riffs B & B1
Gtrs. 2 & 3: w/ Rhy. Fig. 4
Em
B7
Six foot tall, came __ with - out a warn - ing so I had to shoot him dead. He won't __
come a - round here an - y - more. Come a - round here, I ___ don't think __ so...
Verse
Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (2 times)
Gtr. 4: w/ Rhy. Fig. 2 (3 times)
Em
Bm
Em
Bm
2. I would've bled to make _ you hap - py. You did - n't need to treat __ me that ___ way.
Gtr. 5

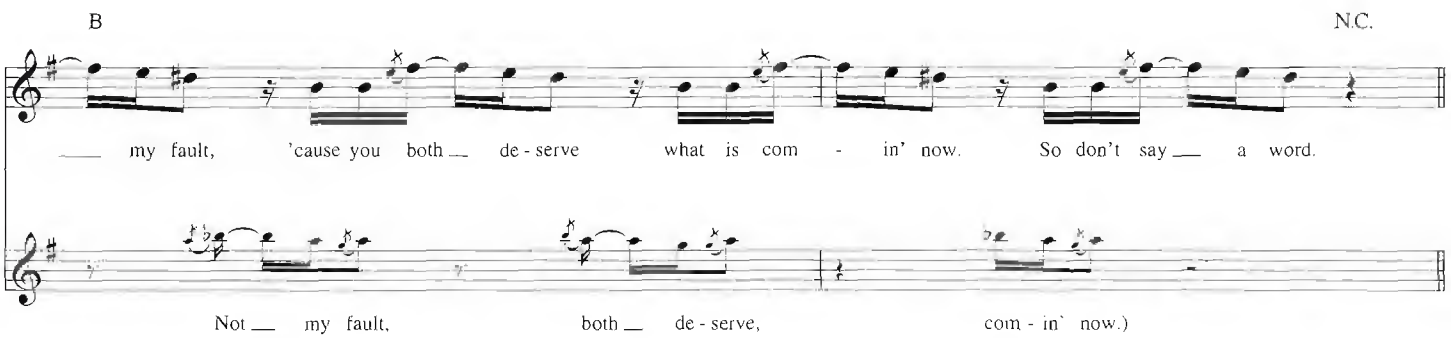


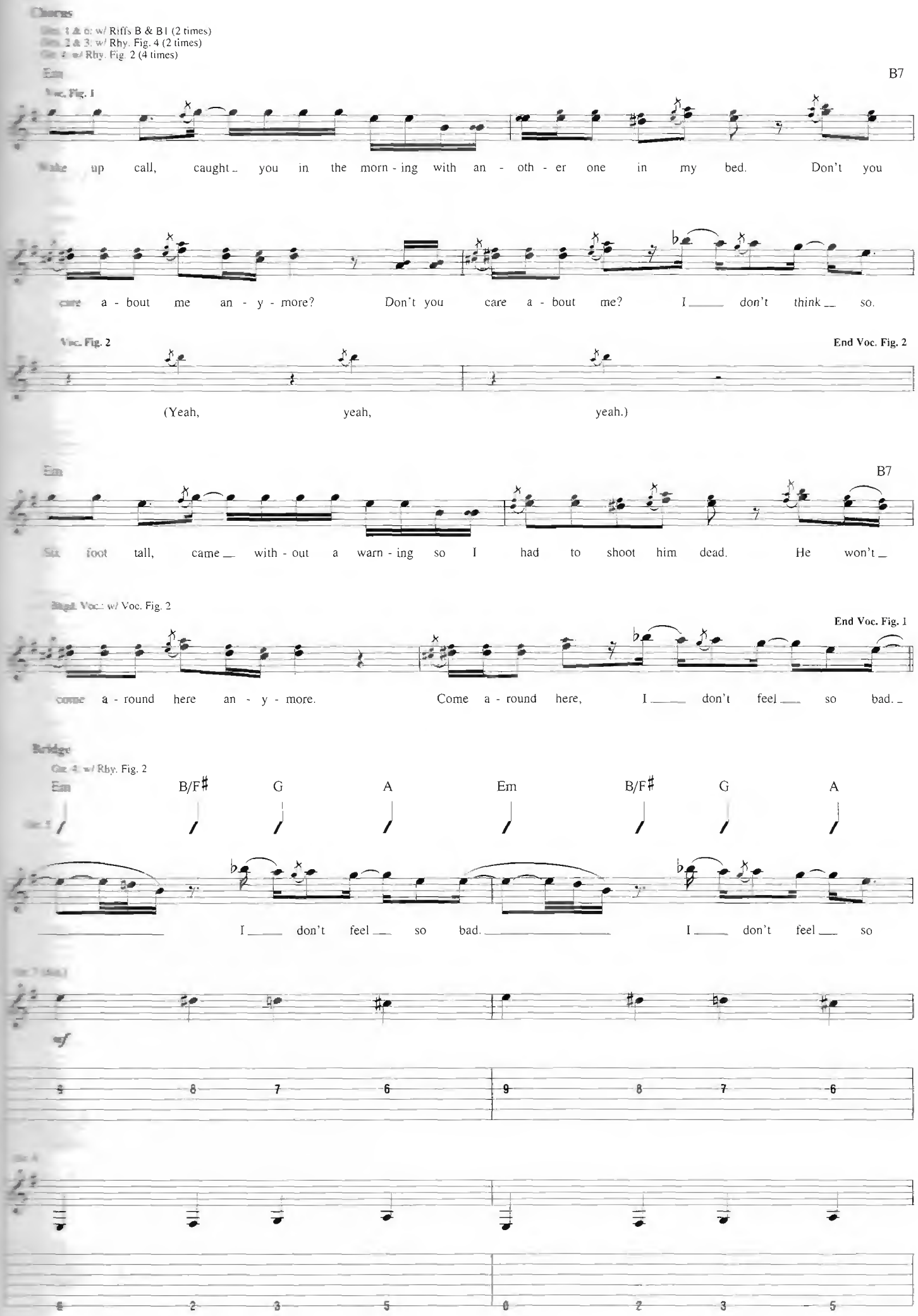


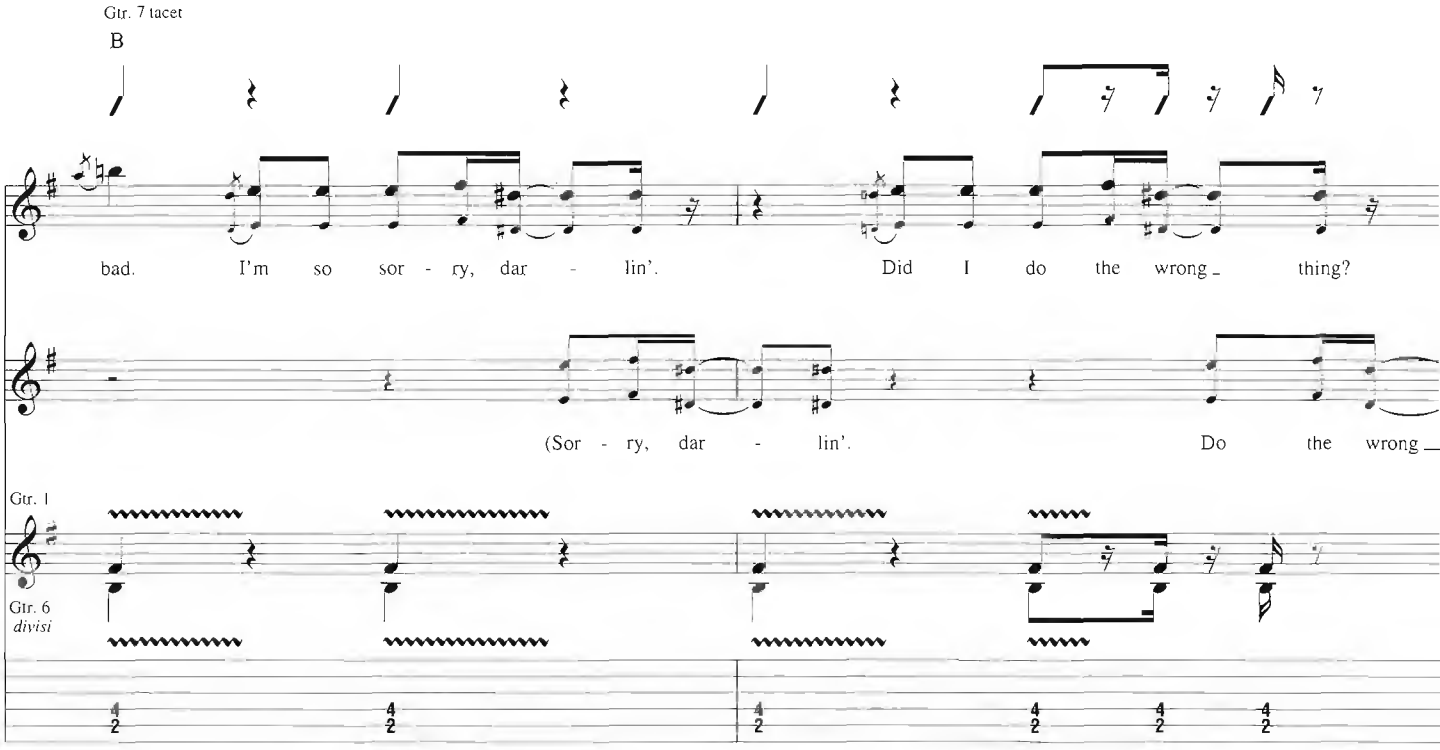
Pre-Chorus

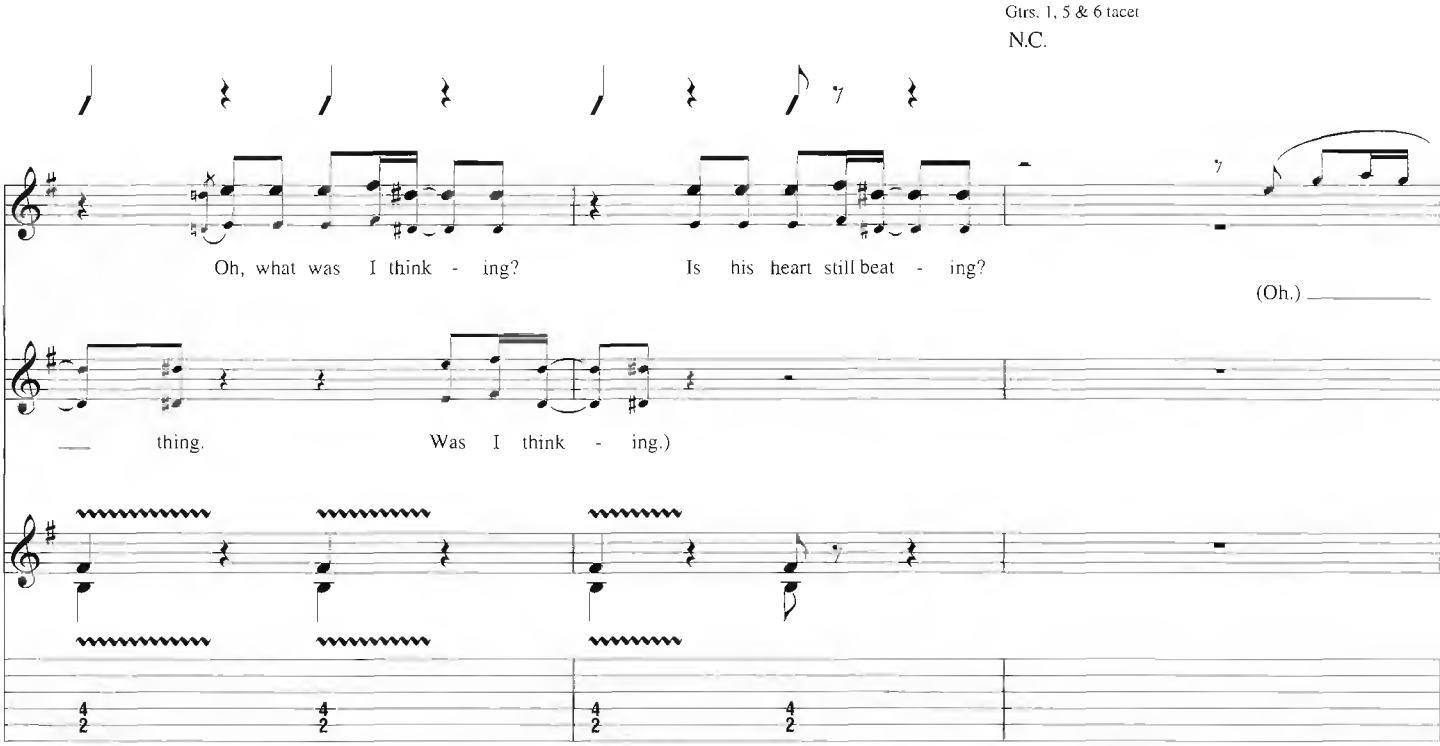
Gtr. 1: w/ Riff A
Gtr. 4: w/ Rhy. Fig. 2 (2 times)
Gtr. 5: w/ Rhy. Fig. 3





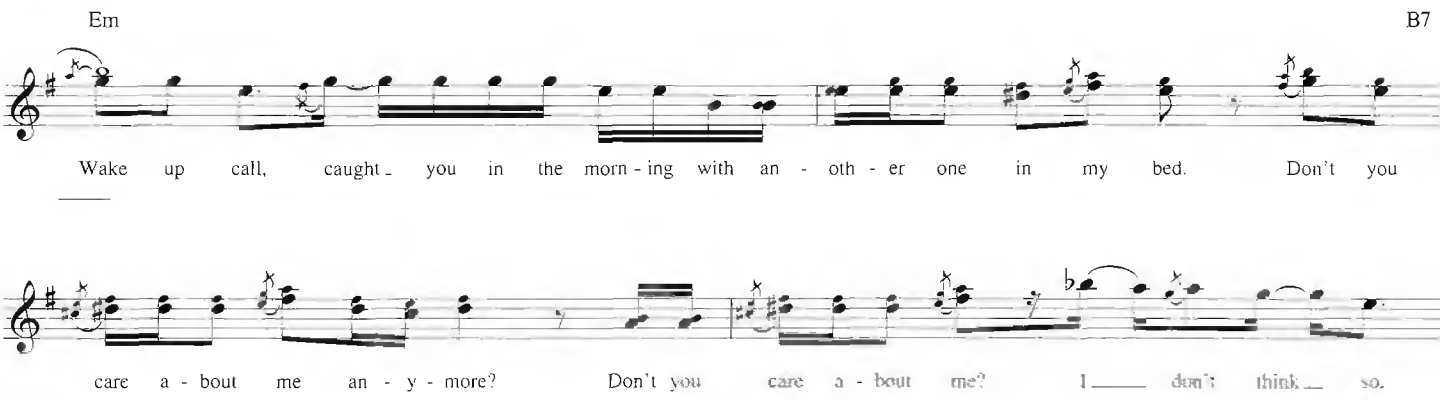

Chorus
Gtrs. 1 & 6: w/ Riffs B & B1 (2 times)
Gtrs. 2 & 3: w/ Rhy. Fig. 4 (2 times)
Gtr. 4: w/ Rhy. Fig. 2 (4 times)
Em
B7
Voc. Fig. 1
Wake up call, caught you in the morn - ing with an - oth - er one in my bed. Don't you
care a - bout me an - y - more? Don't you care a - bout me? I don't think so.
Voc. Fig. 2
End Voc. Fig. 2
(Yeah, yeah, yeah.)
Em
B7
Six foot tall, came with - out a warn - ing so I had to shoot him dead. He won't
Rhythm Voc.: w/ Voc. Fig. 2
End Voc. Fig. 1
come a - round here an - y - more. Come a - round here, I don't feel so bad.
Bridge
Gtr. 4: w/ Rhy. Fig. 2
Em
B/F♯
G
A
Em
B/F♯
G
A
I don't feel so bad. I don't feel so
mf
9 8 7 6 9 8 7 6
0 2 3 5 0 2 3 5





Outro-Chorus

Gtr. 1: w/ Riff B (till fade)
Gtrs. 2 & 3: w/ Rhy. Fig. 4 (till fade)
Gtr. 4: w/ Rhy. Fig. 2 (till fade)
Gtr. 6: w/ Riff B1 (2 times)



Bkgd. Voc.: w/ Voc. Fig. 1 (last 4 meas.)

Em B7

Six foot tall, came with - out a warn - ing so I had to shoot him dead. And he won't

Bkgd. Voc.: w/ Voc. Fig. 2

come a - round here an - y - more. Come a - round here, I don't feel so bad.

Bkgd. Voc.: w/ Voc. Fig. 1

Em **B/F♯ G A Em B/F♯ G A

Wake up call, caught you in the morn-ing with an - oth - er one in my bed. Don't you

Gtr. 6

0 0 2 2 3 3 5 5 0 0 2 2 3 3 5 5

**Bass plays F♯.

Bkgd. Voc.: w/ Voc. Fig. 2
Gtr. 6: w/ Riff B1 (last 2 meas.)

B7

care a - bout me an - y - more? Care a - bout me? I don't think so.

Gtr. 6: w/ Riff B1 (till fade)

Em B7

Six foot tall, came with - out a warn - ing so I had to shoot him dead. He won't

Bkgd. Voc.: w/ Voc. Fig. 2

come a - round here an - y - more. No, he won't come a - round here, I don't feel so bad.

Begin fade

Bkgd. Voc.: w/ Voc. Fig. 2

Em B7

Wake up call, caught you in the morn-ing with an - oth-er one in my bed. Don't you care a-bout me an-y-more? Don't you

I don't feel so bad. I don't feel so bad.

Fade out

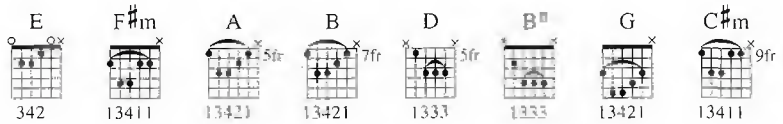
Em B7

care a-bout me? I don't feel so bad.

Wake up call, caught you in the morn-ing with an - oth-er one in my bed. Don't you

Won't Go Home Without You

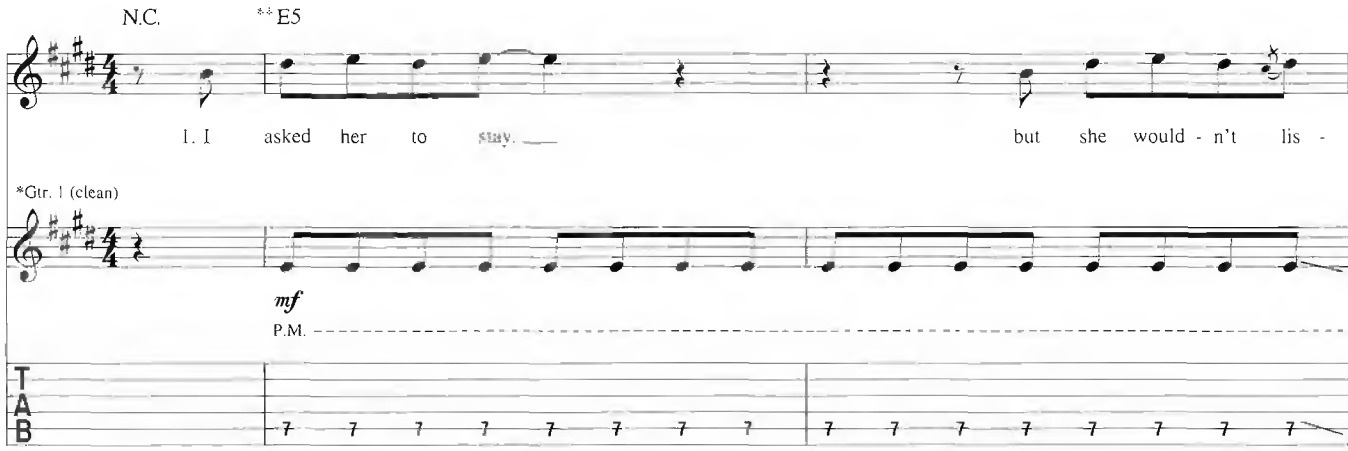
Words and Music by Adam Levine



Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

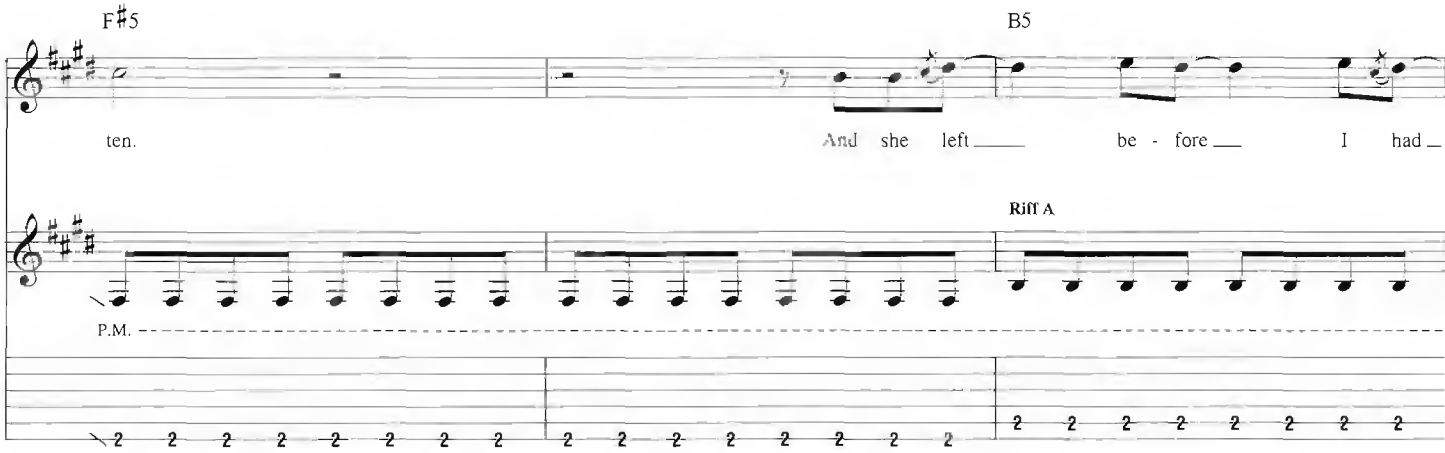
Verse

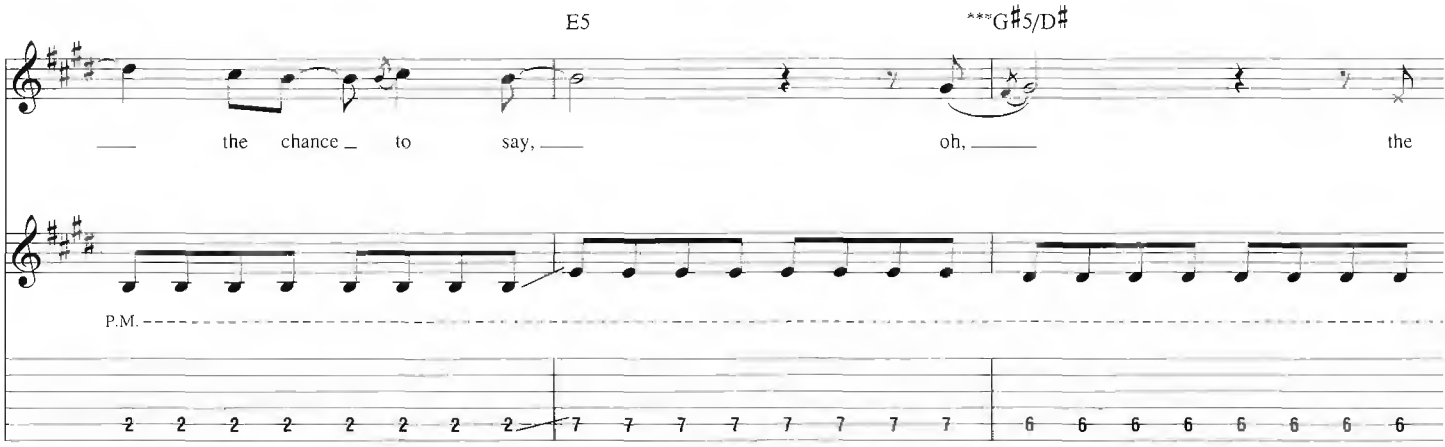
Moderately ♩ = 109



*Doubled throughout

**Chord symbols reflect implied harmony.





***Bass plays G♯.

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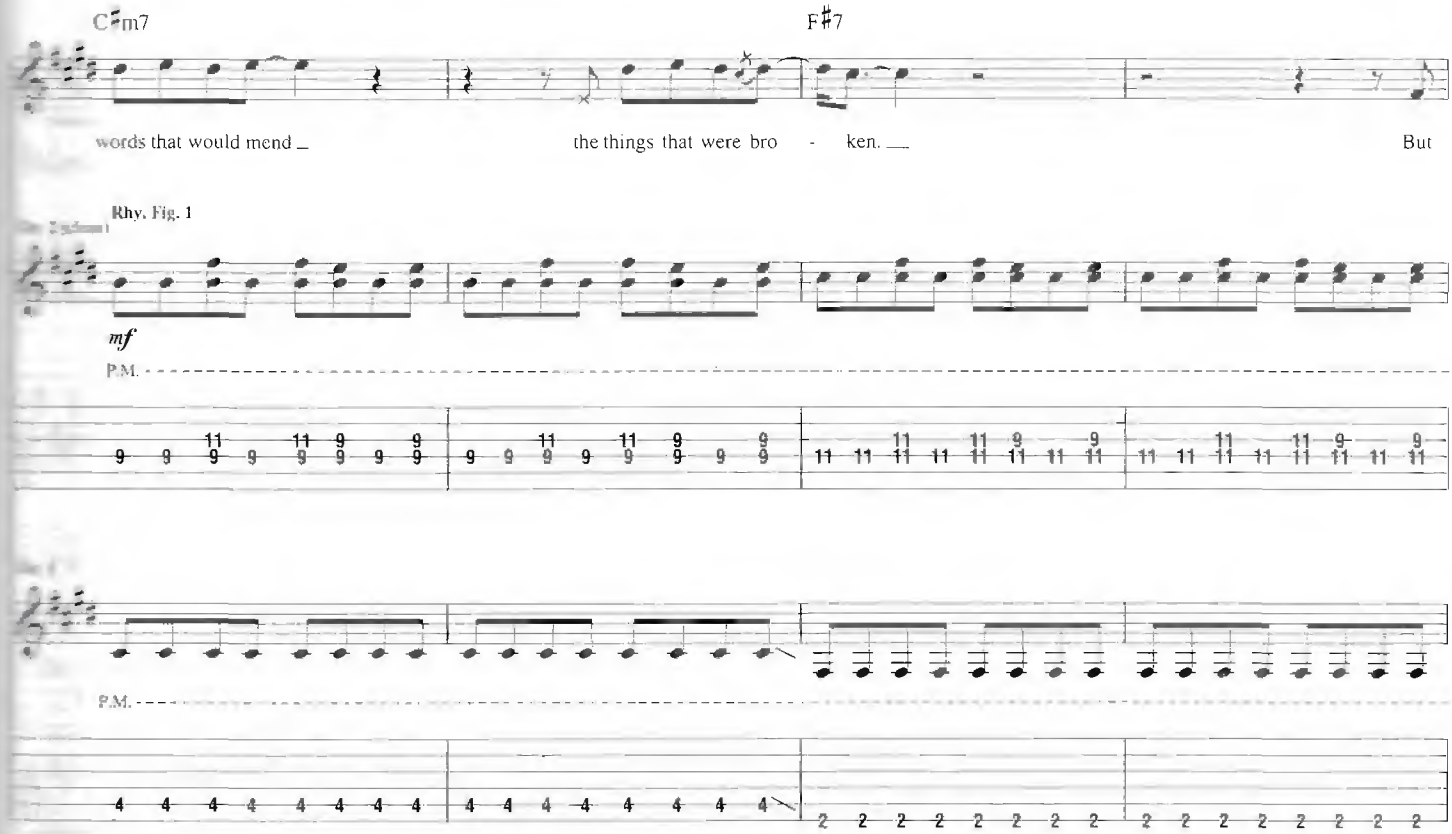
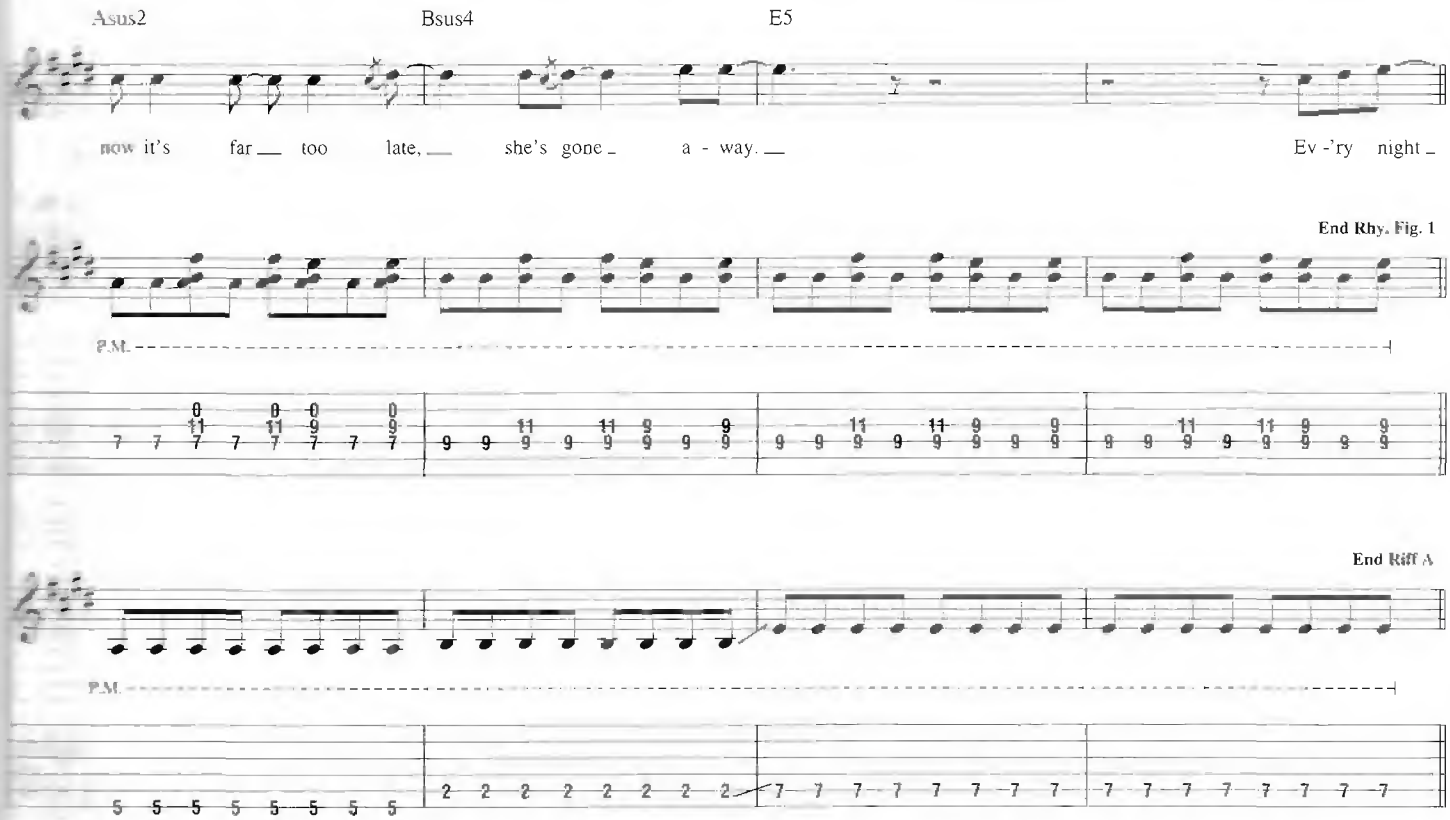
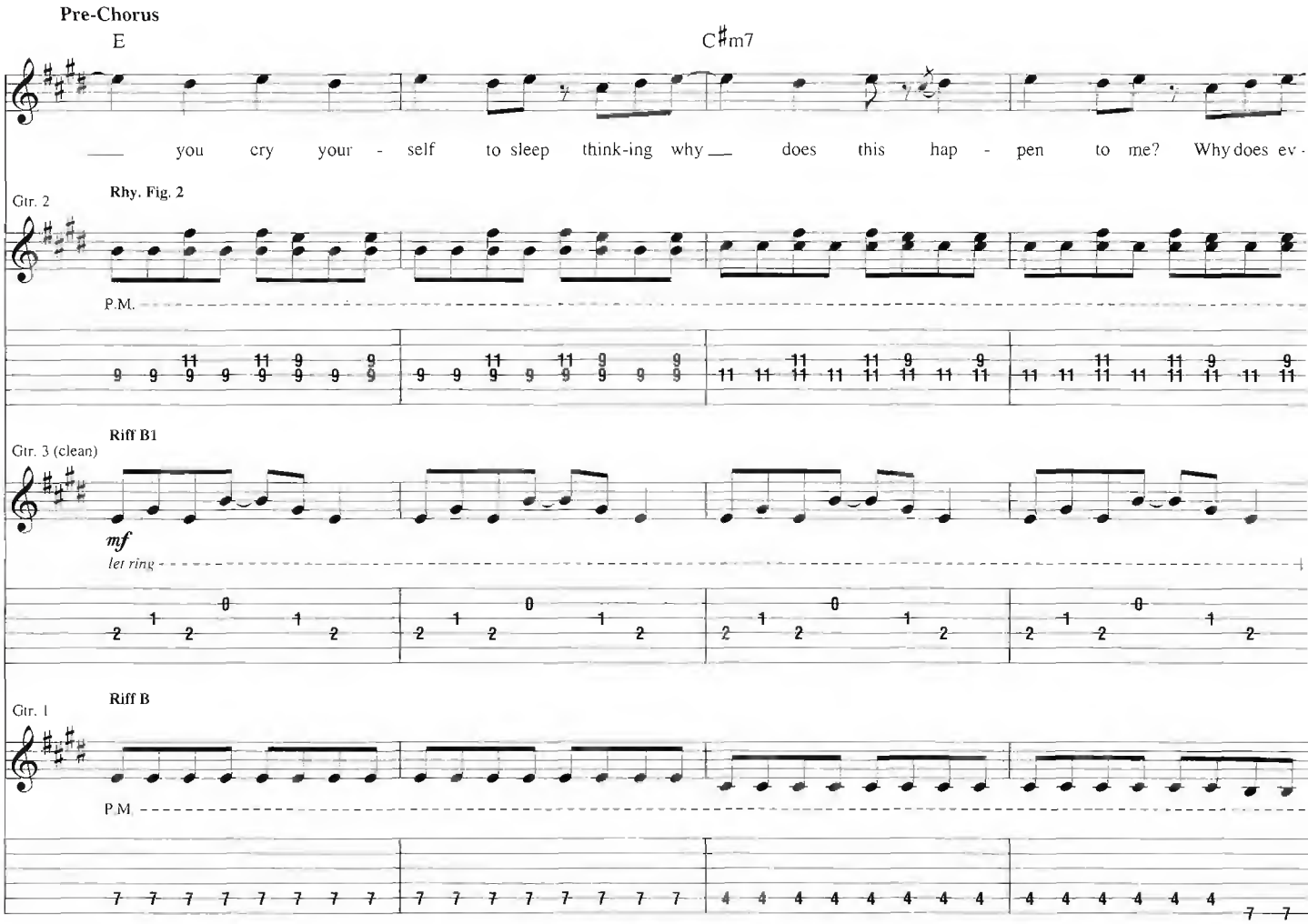
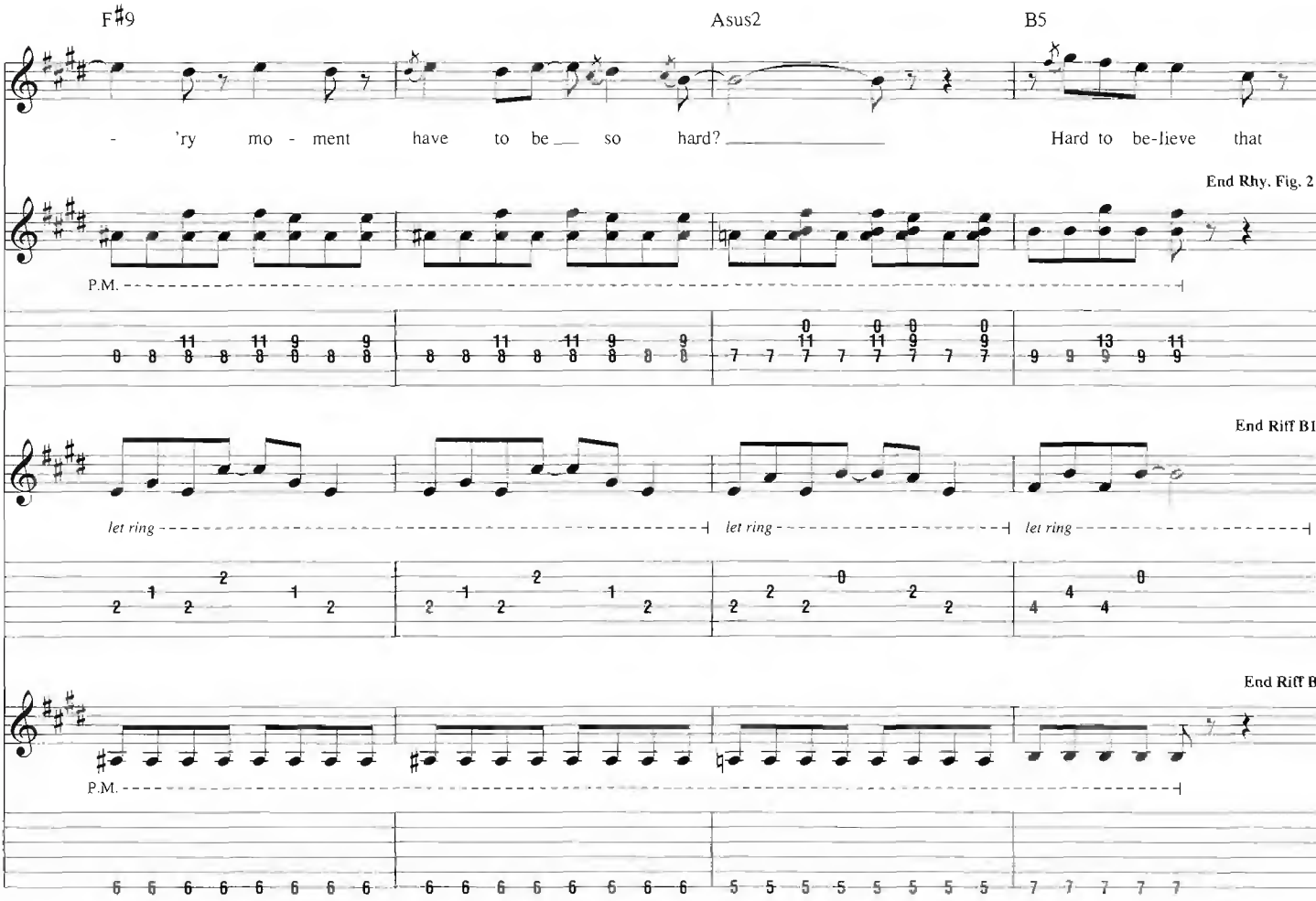
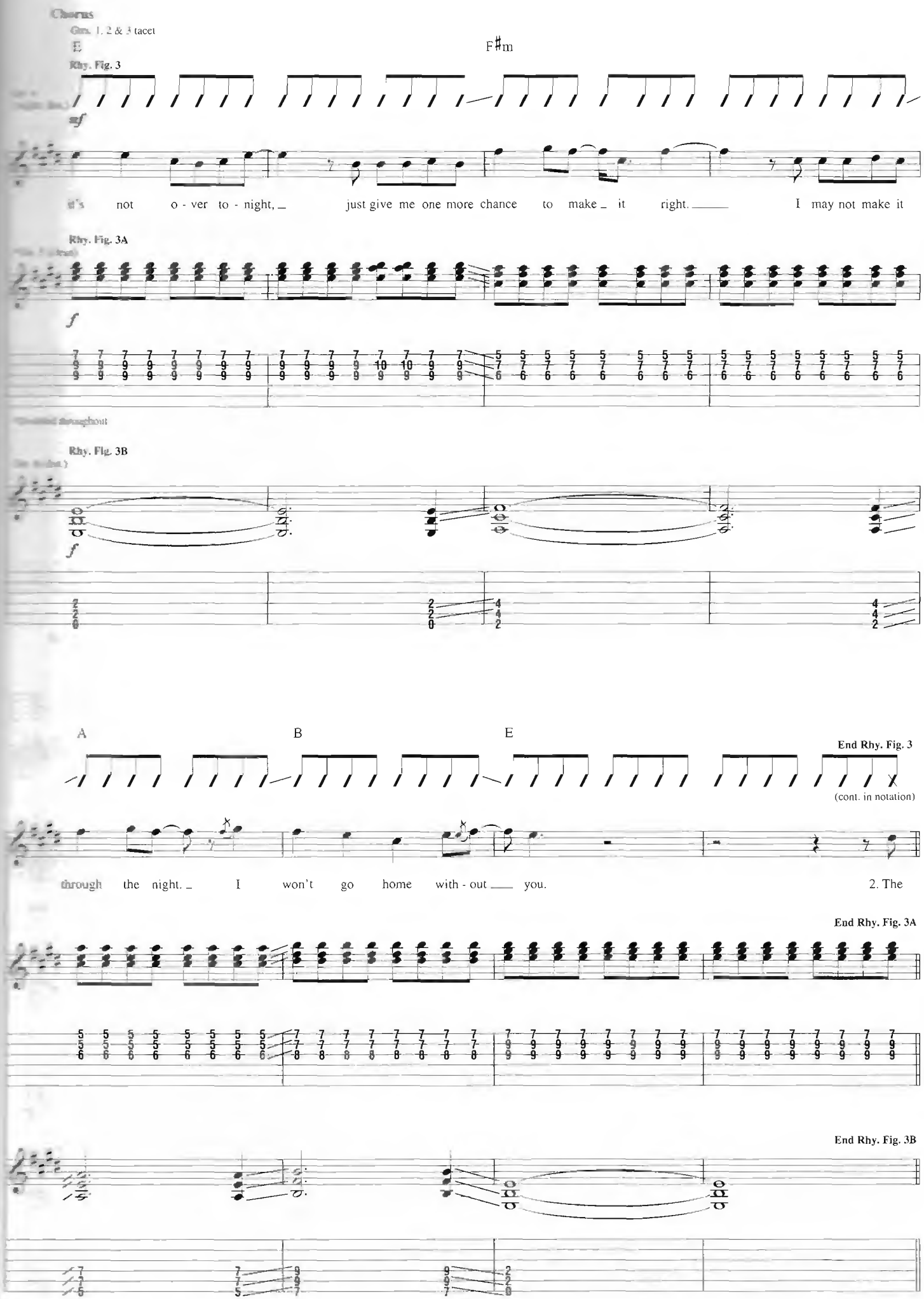
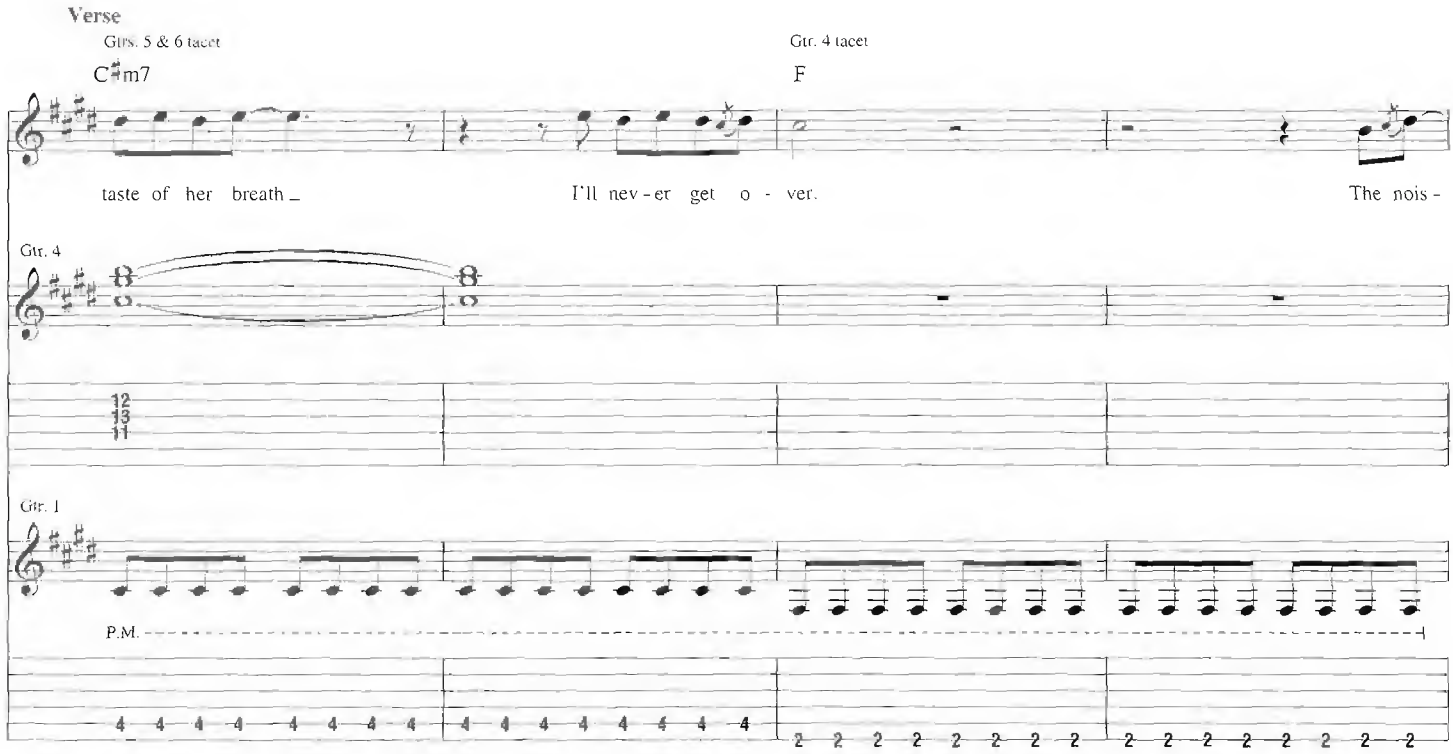

C♯m7
F♯7
words that would mend
the things that were bro - ken.
But
Rhy. Fig. 1
mf
P.M.
P.M.

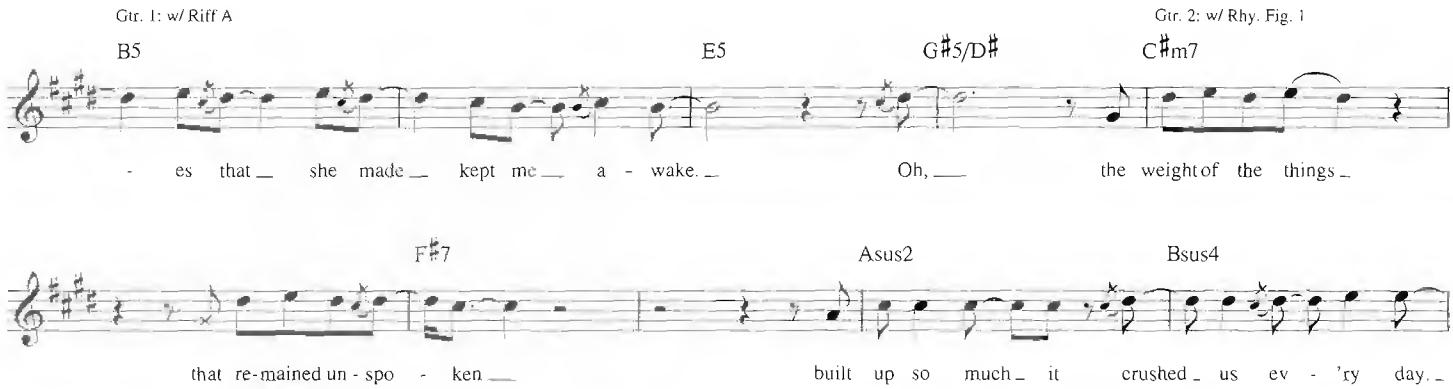

Asus2
Bsus4
E5
now it's far too late, she's gone a - way.
Ev -'ry night
End Rhy. Fig. 1
P.M.
End Riff A
P.M.

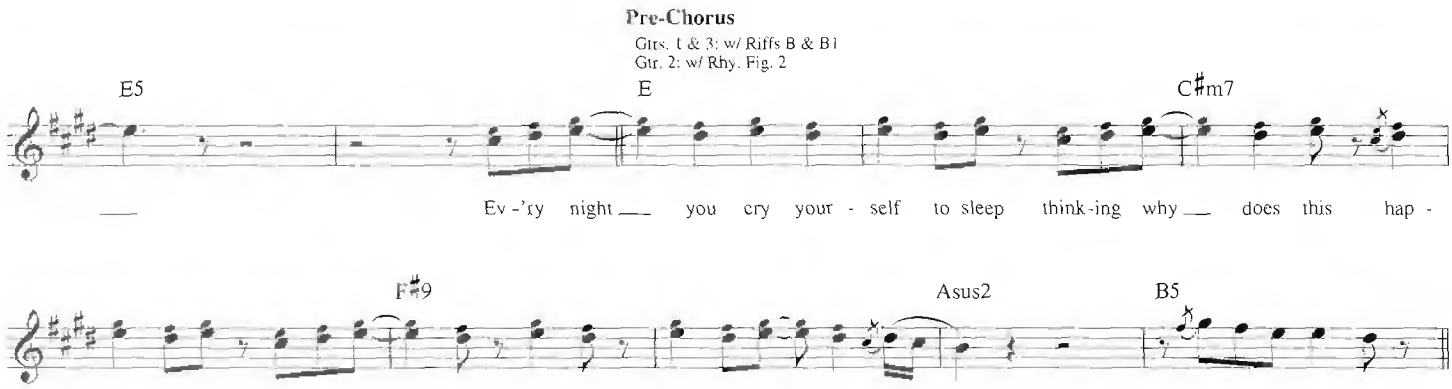

Pre-Chorus
E
C♯m7
you cry your - self to sleep think-ing why does this hap - pen to me? Why does ev -
Gtr. 2
Rhy. Fig. 2
P.M.
Gtr. 3 (clean)
Riff B1
mf
let ring
Gtr. 1
Riff B
P.M.

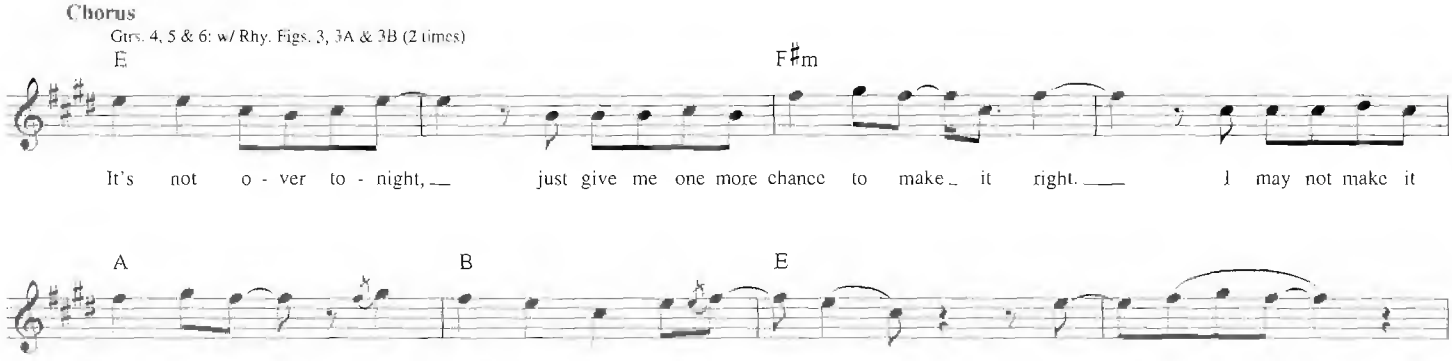

F♯9
Asus2
B5
- 'ry mo - ment have to be so hard? Hard to be-lieve that
End Rhy. Fig. 2
P.M.
End Riff B1
let ring
let ring
let ring
End Riff B
P.M.

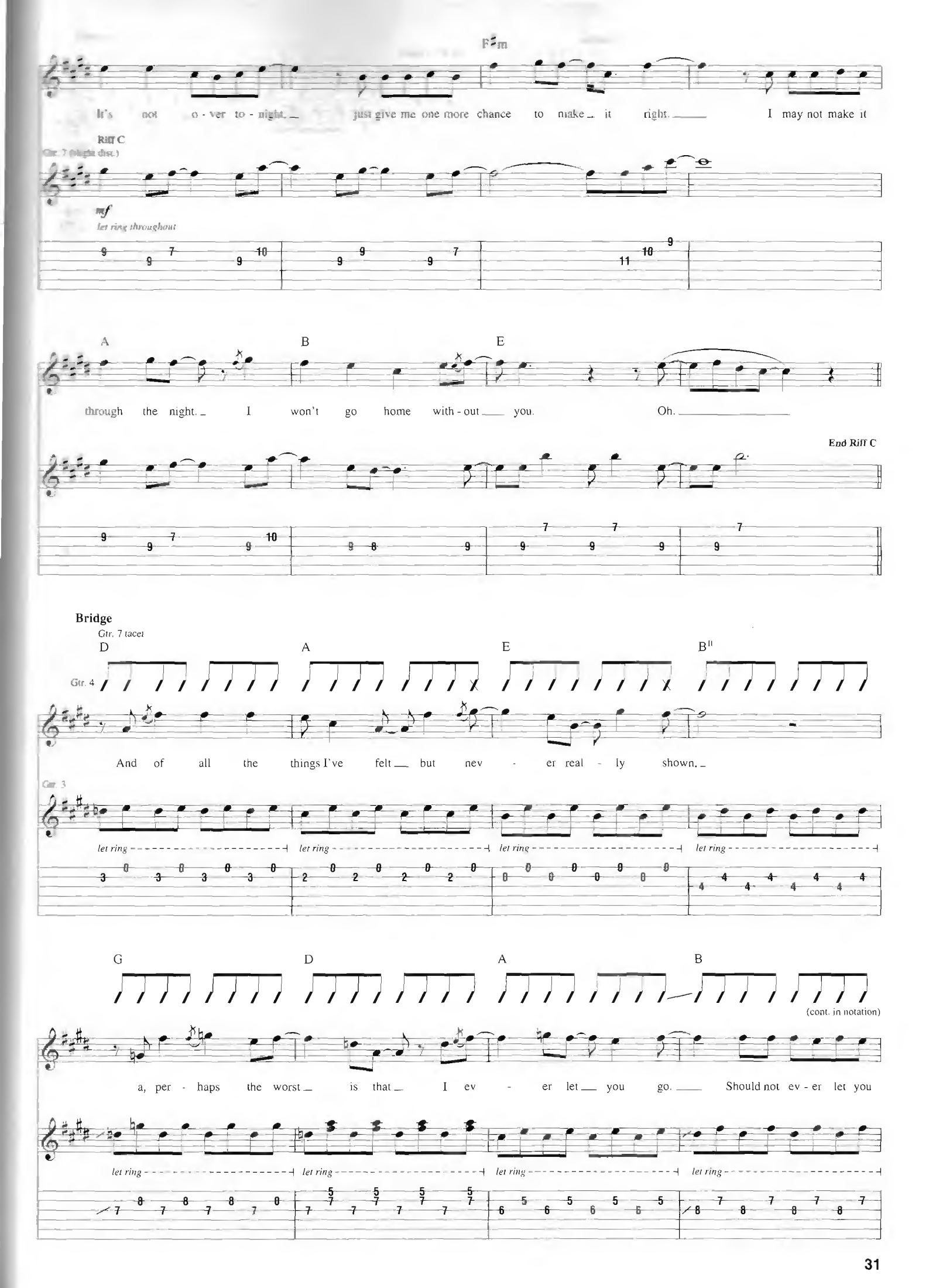

Chorus
Gtrs. 1, 2 & 3 tacet
E
F♯m
Rhy. Fig. 3
mf
It's not o - ver to - night, just give me one more chance to make it right. I may not make it
Rhy. Fig. 3A
f
Rhy. Fig. 3B
f
A
B
E
End Rhy. Fig. 3
(cont. in notation)
through the night. I won't go home with - out you.
2. The
End Rhy. Fig. 3A
End Rhy. Fig. 3B

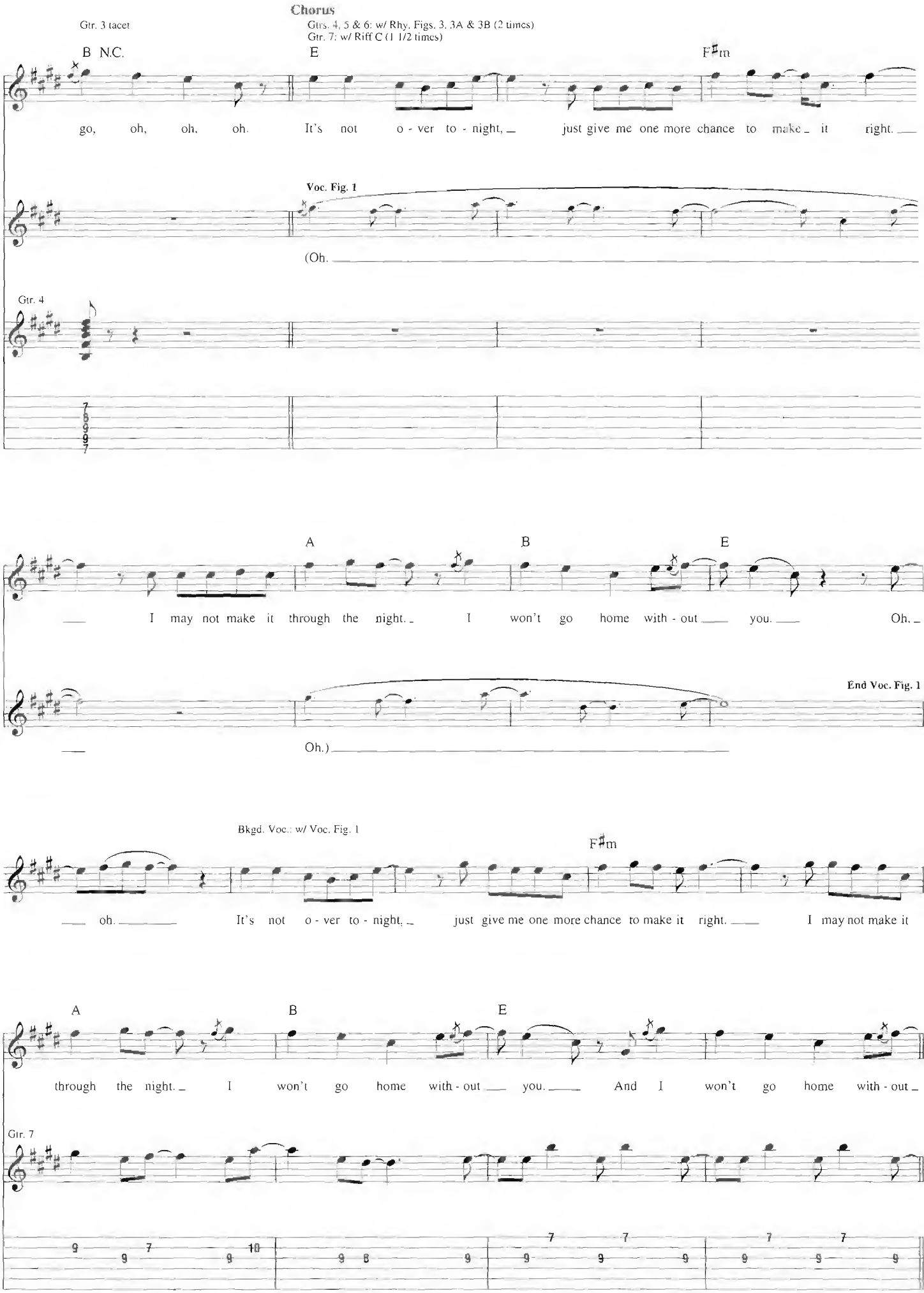

Verse
Gtrs. 5 & 6 tacet
C♯m7
Gtr. 4 tacet
F
taste of her breath
I'll nev-er get o - ver.
The nois-
Gtr. 4
12
13
11
Gtr. 1
P.M.
4 4 4 4 4 4 4 4
4 4 4 4 4 4 4 4
2 2 2 2 2 2 2 2
2 2 2 2 2 2 2 2

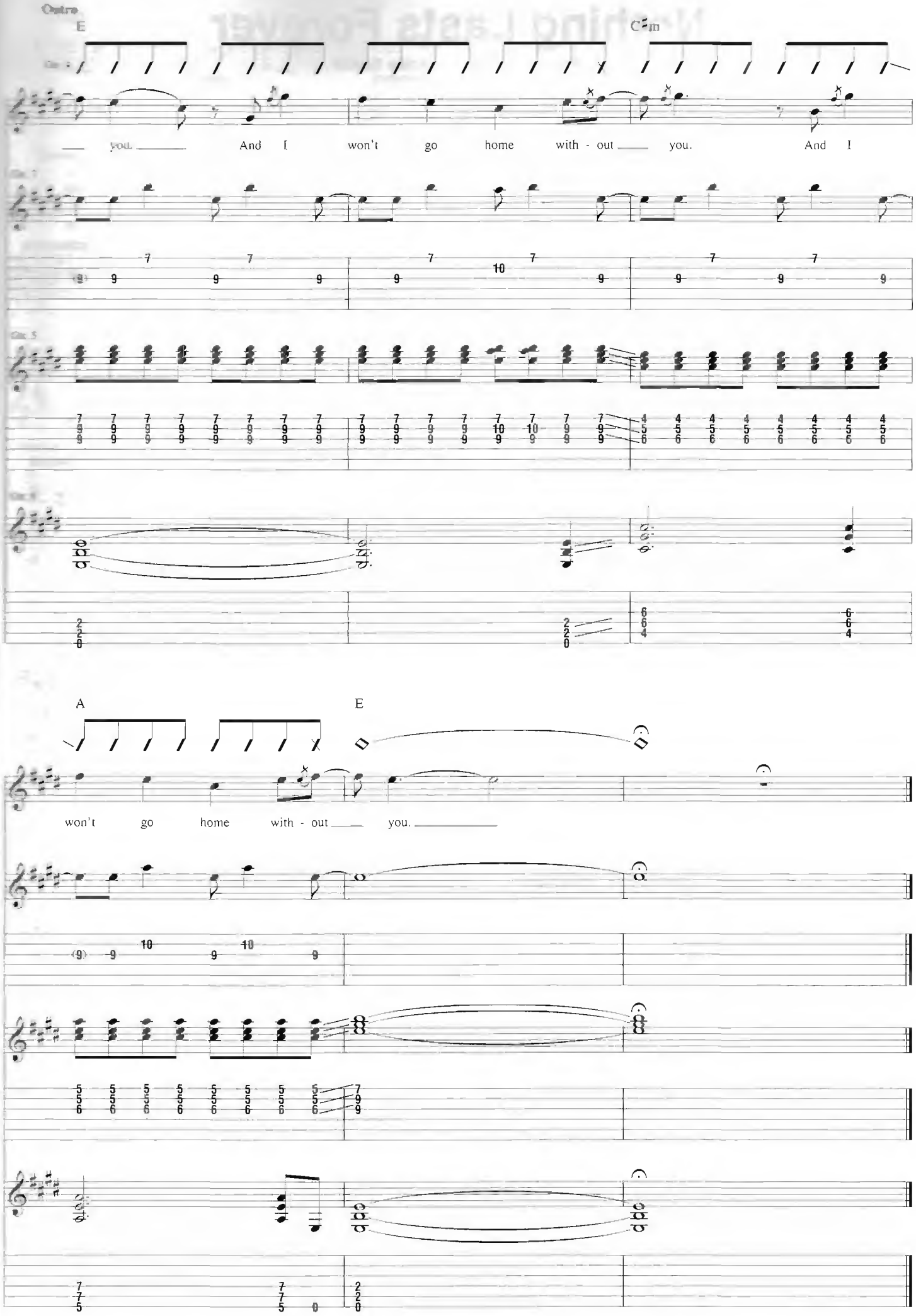

Gtr. 1: w/ Riff A
Gtr. 2: w/ Rhy. Fig. 1
B5
E5
G♯5/D♯
C♯m7
- es that she made kept me a - wake.
Oh,
the weight of the things
F♯7
Asus2
Bsus4
that re-mained un - spo - ken
built up so much it crushed us ev - 'ry day.


Pre-Chorus
Gtrs. 1 & 3: w/ Riffs B & B1
Gtr. 2: w/ Rhy. Fig. 2
E5
E
C♯m7
Ev-'ry night you cry your - self to sleep think-ing why does this hap -
F♯9
Asus2
B5
pen to me? Why does ev - 'ry mo - ment have to be so hard?
Hard to be-lieve it.


Chorus
Gtrs. 4, 5 & 6: w/ Rhy. Figs. 3, 3A & 3B (2 times)
E
F♯m
It's not o - ver to - night,
just give me one more chance to make it right.
I may not make it
A
B
E
through the night.
I won't go home with - out you.
Oh, oh

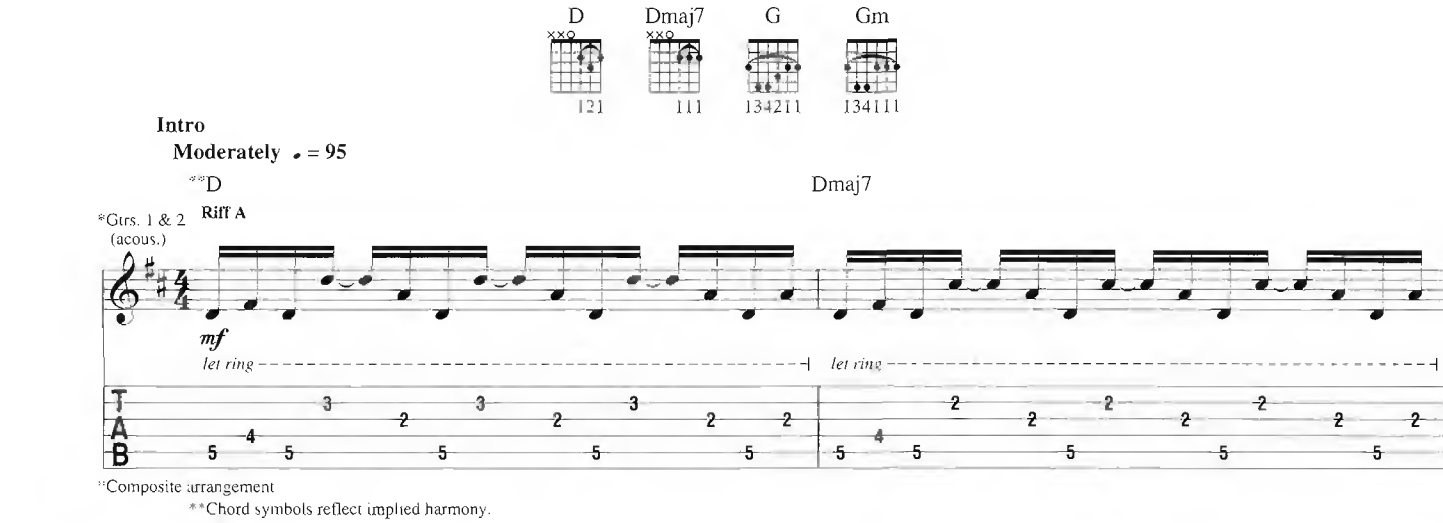

F♯m
It's not o - ver to - night. just give me one more chance to make it right. I may not make it
Riff C
Gtr. 7 (slight dist.)
mf
let ring throughout
A
B
E
through the night. I won't go home with - out you. Oh.
End Riff C
Bridge
Gtr. 7 tacet
D
A
E
B
Gtr. 4
And of all the things I've felt but nev - er real - ly shown.
Gtr. 3
let ring
G
D
A
B
(cont. in notation)
a, per - haps the worst is that I ev - er let you go. Should not ev - er let you

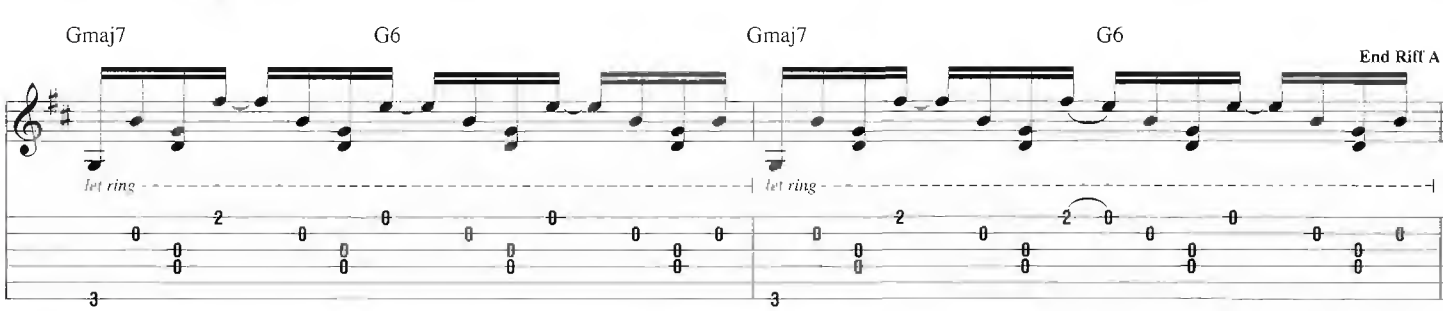

Chorus
Gtr. 3 tacet
Gtrs. 4, 5 & 6: w/ Rhy. Figs. 3, 3A & 3B (2 times)
Gtr. 7: w/ Riff C (1 1/2 times)
B N.C.
E
F♯m
go, oh, oh, oh. It's not o - ver to - night, just give me one more chance to make it right.
Voc. Fig. 1
(Oh.
Gtr. 4
A
B
E
I may not make it through the night. I won't go home with - out you. Oh.
End Voc. Fig. 1
Oh.)
Bkgd. Voc.: w/ Voc. Fig. 1
F♯m
oh. It's not o - ver to - night, just give me one more chance to make it right. I may not make it
A
B
E
through the night. I won't go home with - out you. And I won't go home with - out
Gtr. 7


Outro
E
C#m
you. And I won't go home with - out you. And I
A
E
won't go home with - out you.

Nothing Lasts Forever

Words and Music by Adam Levine





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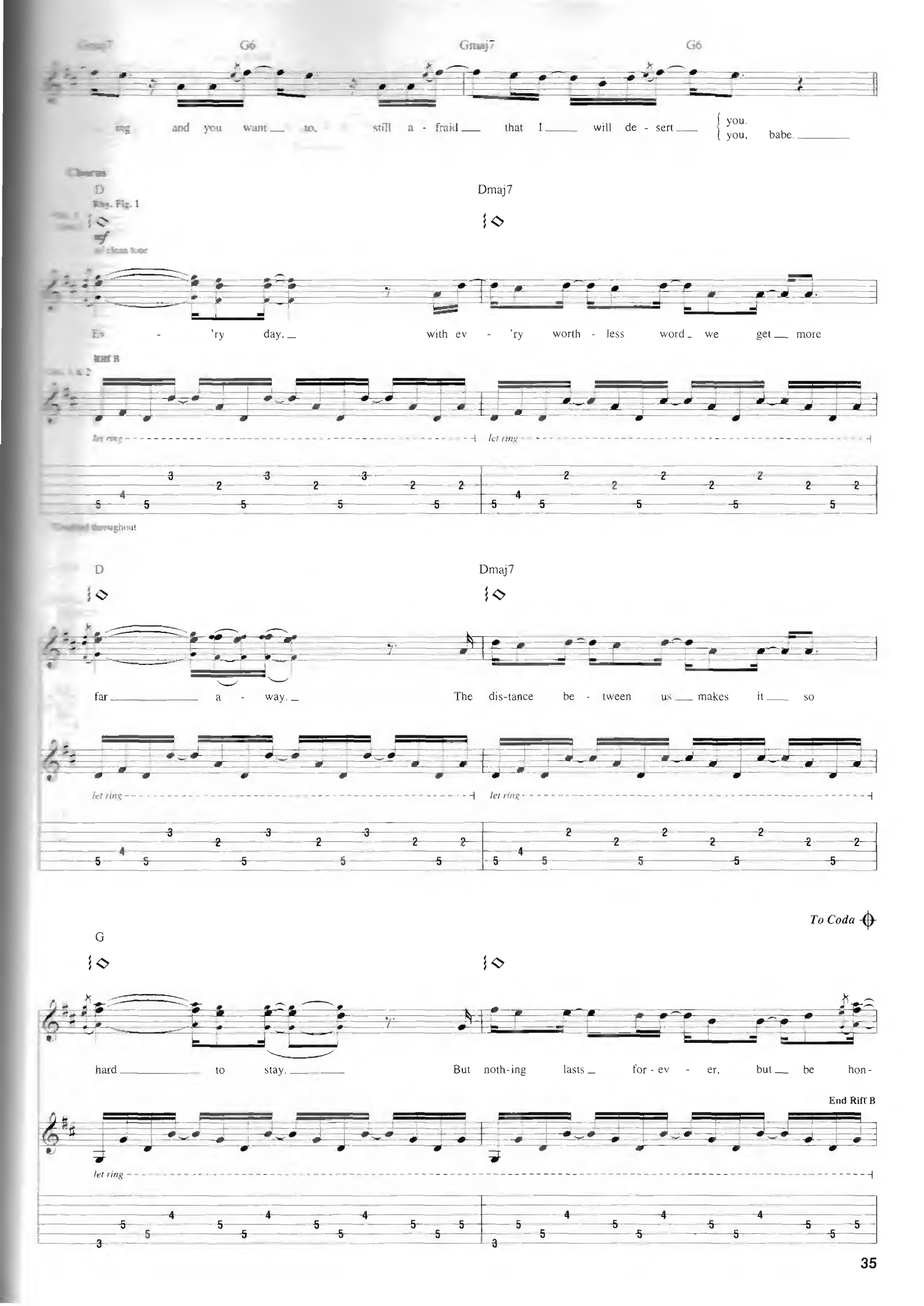
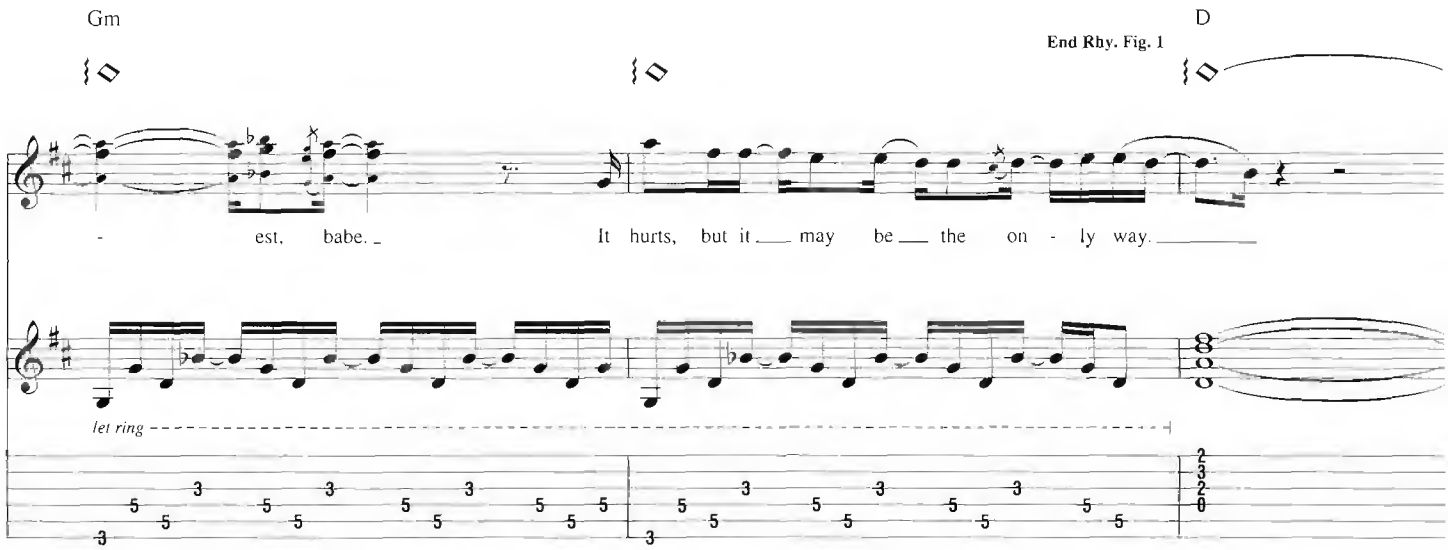
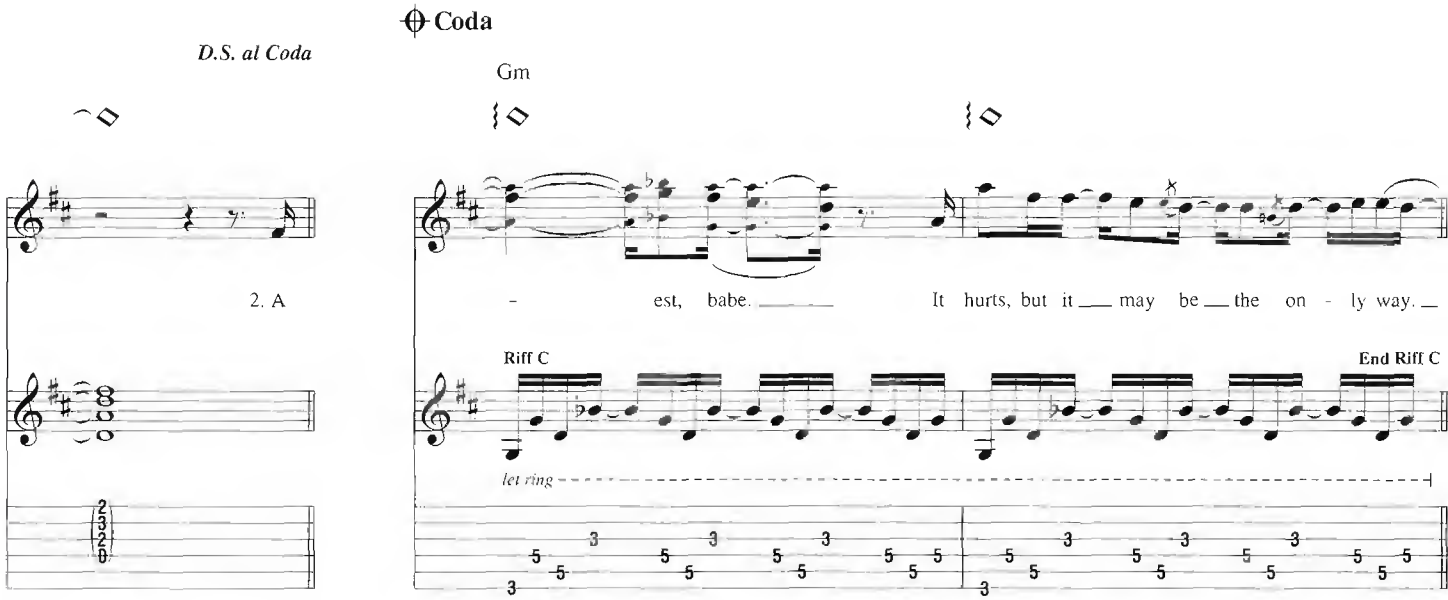
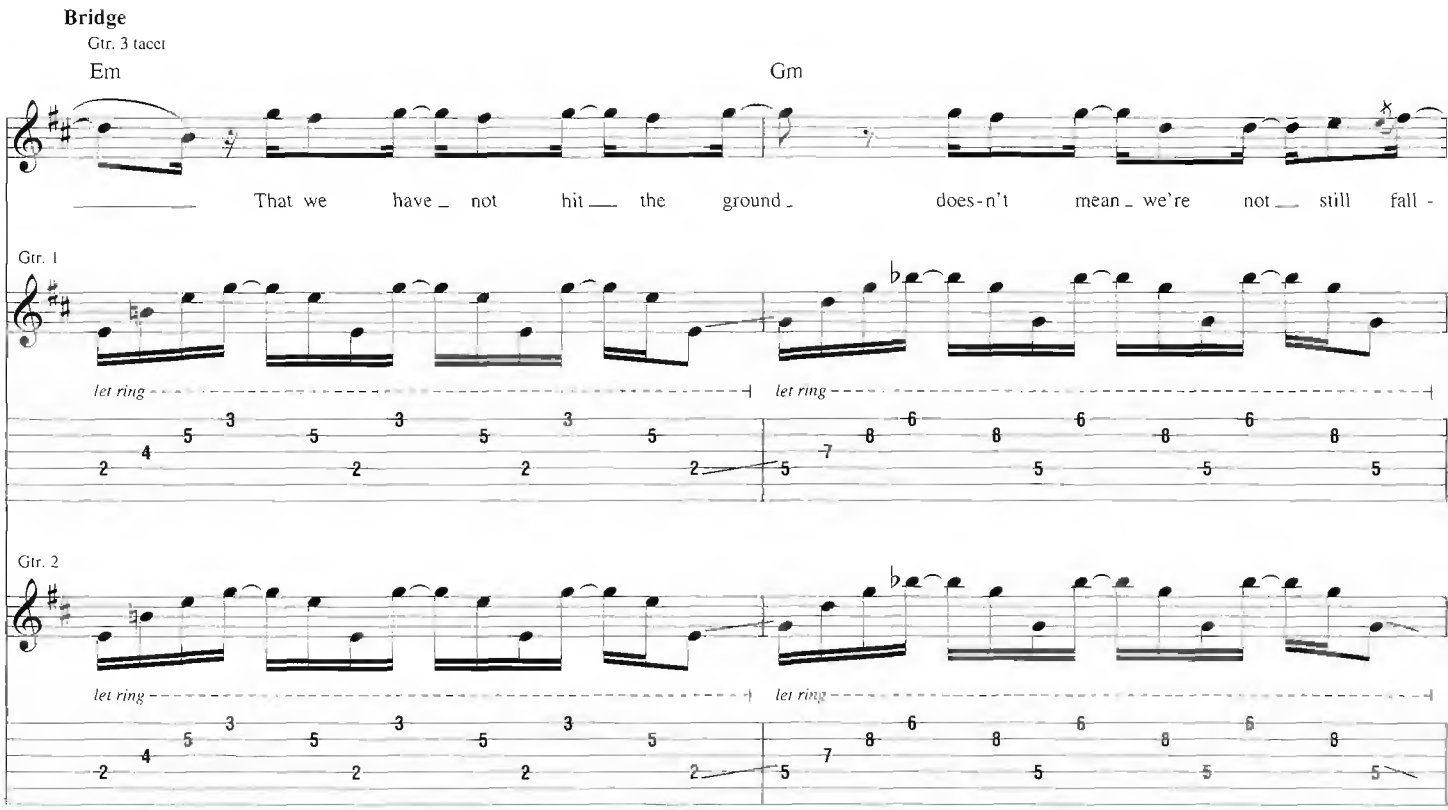
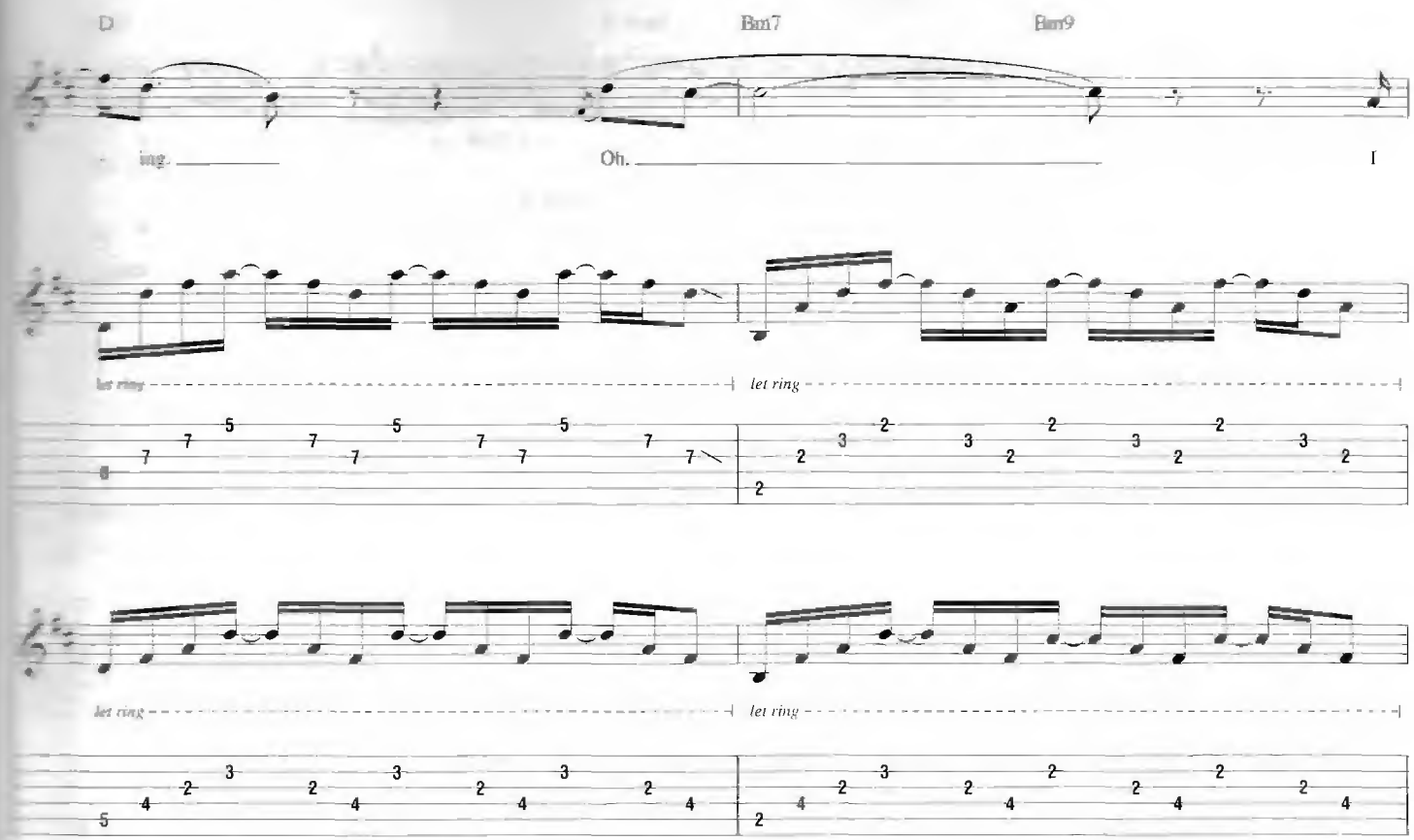
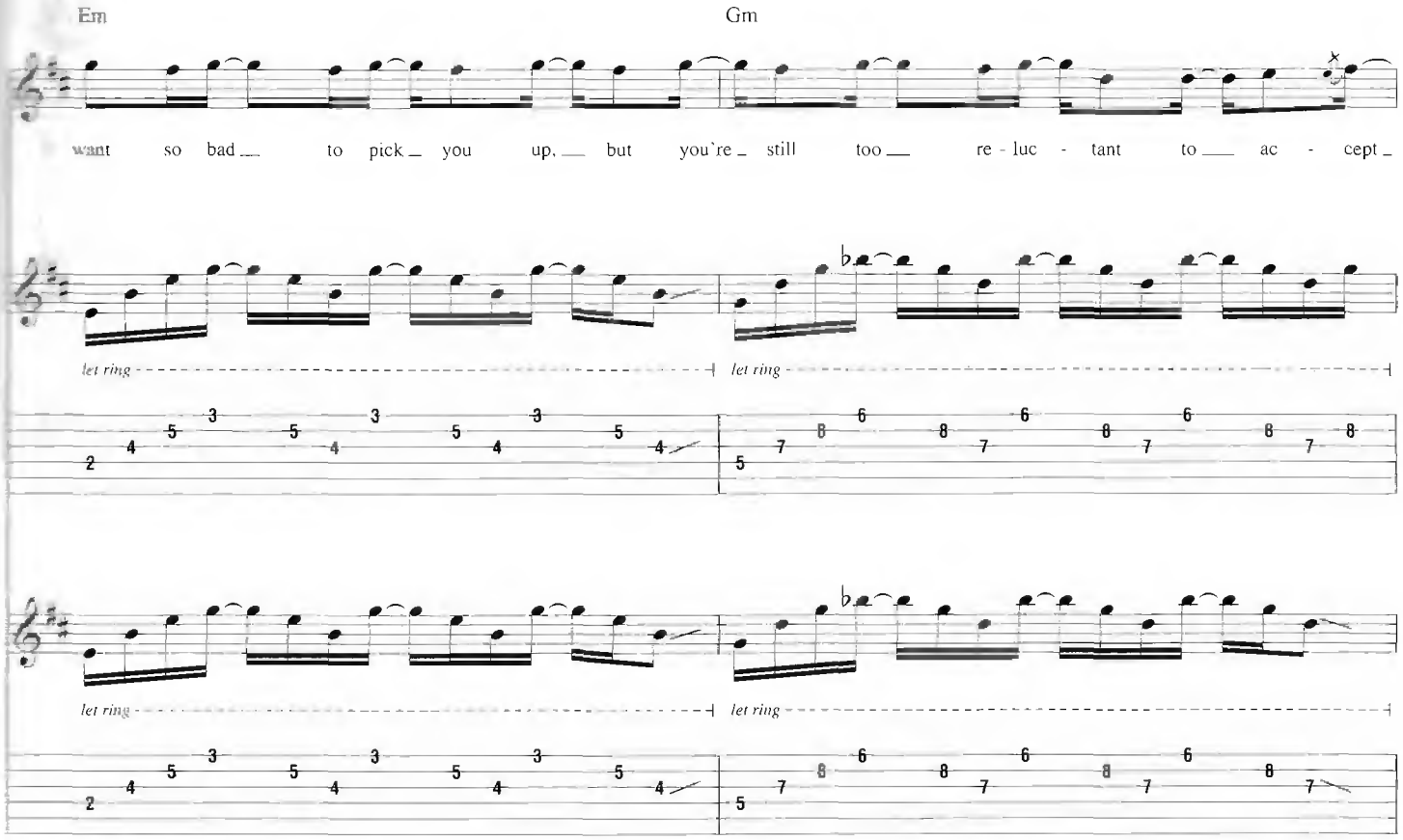

Gmaj7
G6
Gmaj7
G6
ing and you want to, still a - fraid that I will de - sert you. you, babe.
Chorus
D
Dmaj7
Rhy. Fig. 1
Ev - 'ry day, with ev - 'ry worth - less word we get more
Riff B
let ring
let ring
Doubled throughout
D
Dmaj7
far a - way. The dis-tance be - tween us makes it so
let ring
let ring
To Coda
G
hard to stay. But noth-ing lasts for - ev - er, but be hon-
End Riff B
let ring

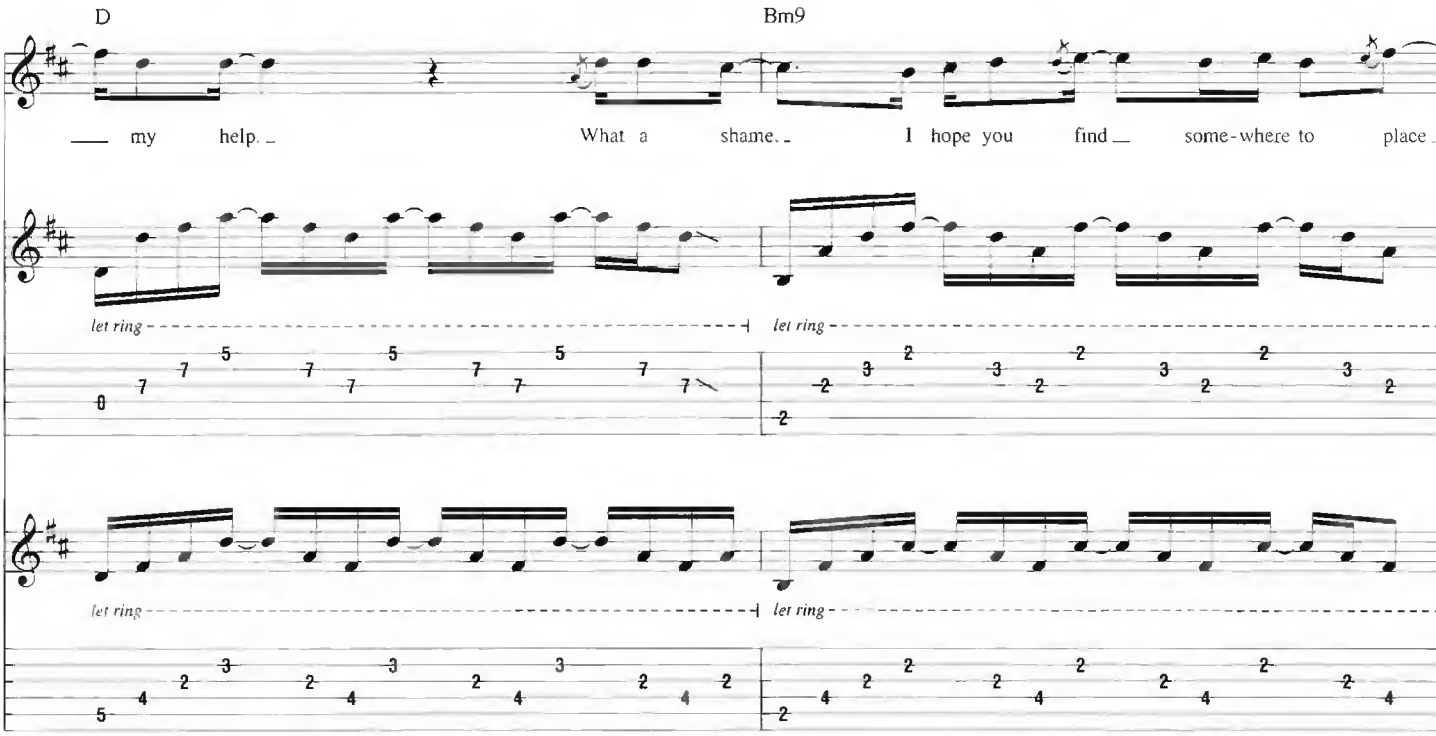

Gm
D
End Rhy. Fig. 1
- est, babe. It hurts, but it may be the on - ly way.
let ring

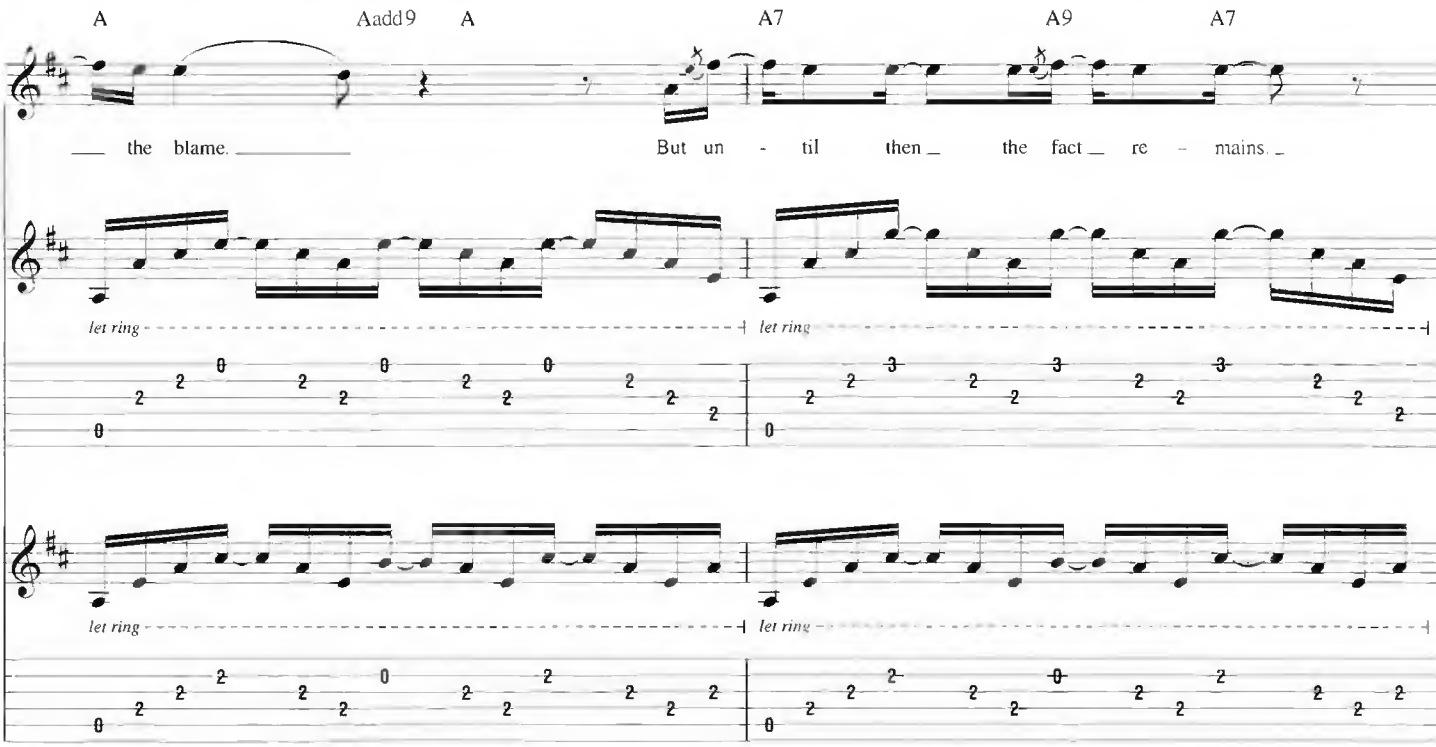

Coda
D.S. al Coda
Gm
2. A
- est, babe. It hurts, but it may be the on - ly way.
Riff C
End Riff C
let ring


Bridge
Gtr. 3 tacet
Em
Gm
That we have not hit the ground does-n't mean we're not still fall -
Gtr. 1
let ring
Gtr. 2
let ring


D
Bm7
Bm9
ing
Oh.
let ring
let ring
let ring
let ring

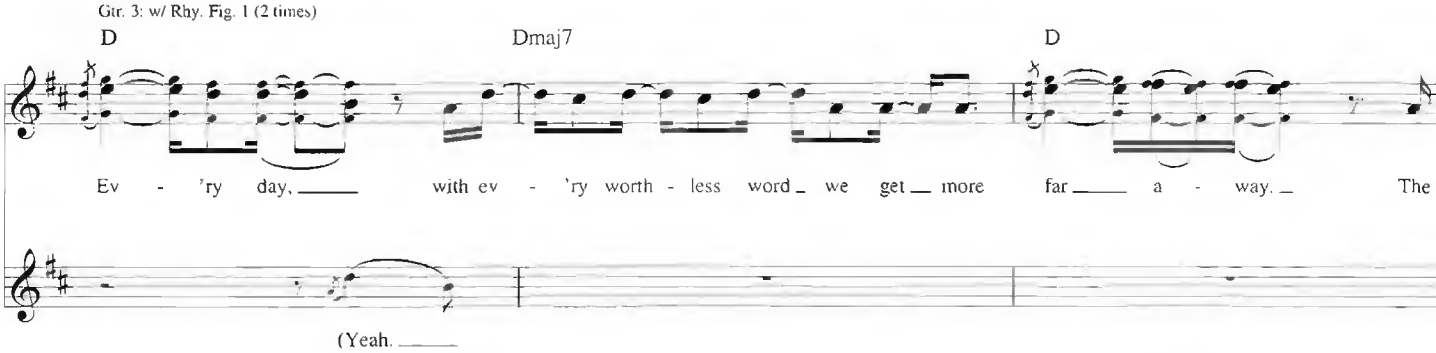

Em
Gm
want so bad to pick you up, but you're still too re - luc - tant to ac - cept
let ring
let ring
let ring
let ring

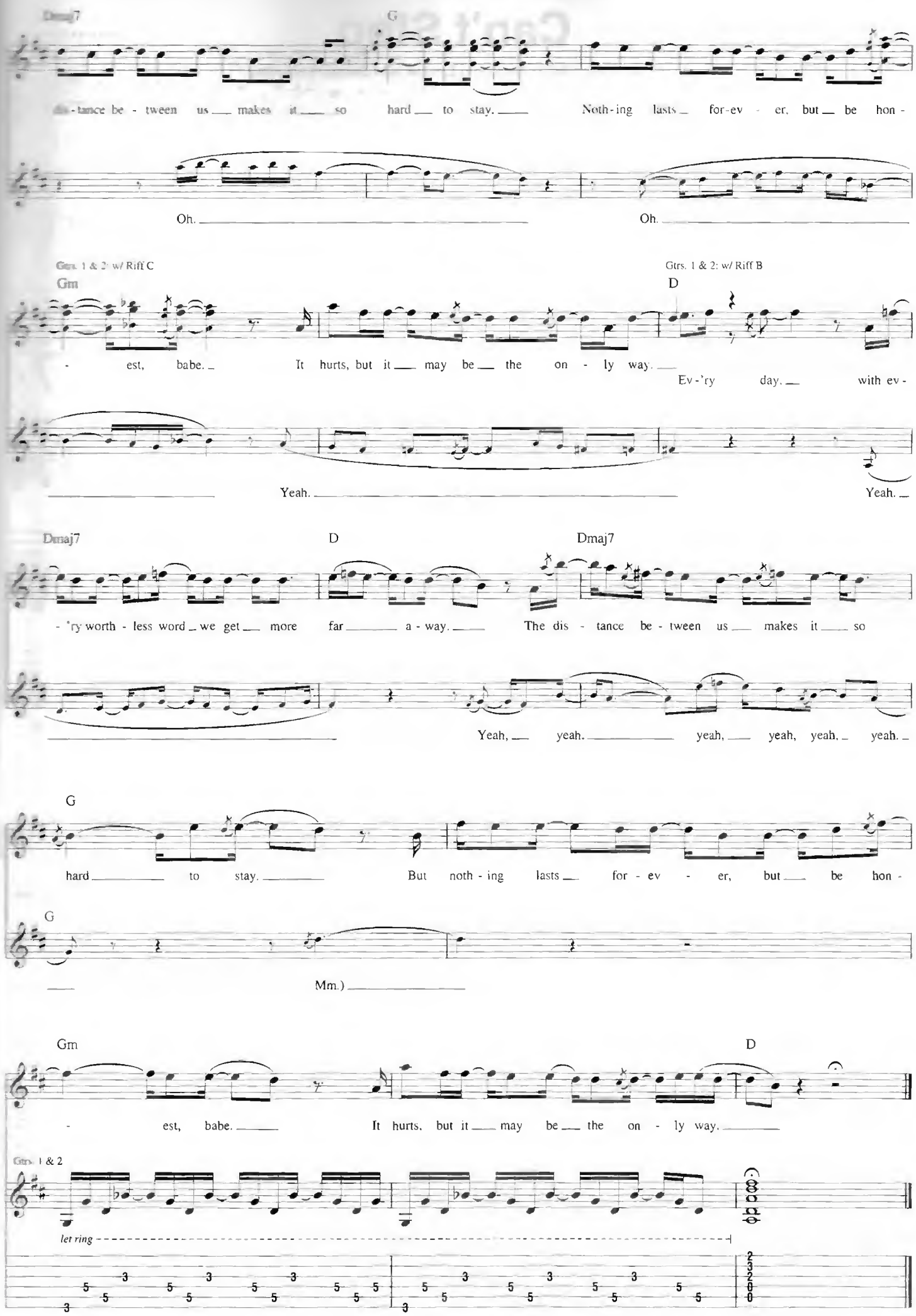




Outro-Chorus

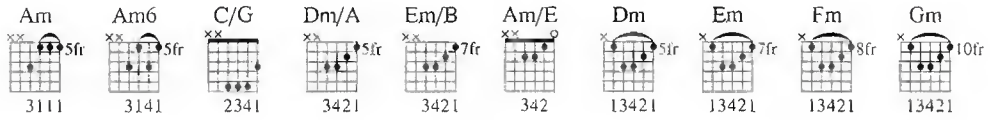
Gtrs. 1 & 2: w/ Riff B
Gtr. 3: w/ Rhy. Fig. 1 (2 times)




Dmaj7
G
dis - tance be - tween us makes it so hard to stay. Noth - ing lasts for - ev - er, but be hon -
Oh.
Oh.
Gtrs. 1 & 2: w/ Riff C
Gm
- est, babe. It hurts, but it may be the on - ly way.
Gtrs. 1 & 2: w/ Riff B
D
Ev - 'ry day. with ev -
Yeah.
Yeah.
Dmaj7
D
Dmaj7
- 'ry worth - less word we get more far a - way. The dis - tance be - tween us makes it so
Yeah, yeah. yeah, yeah, yeah, yeah.
G
hard to stay. But noth - ing lasts for - ev - er, but be hon -
G
Mm.)
Gm
D
- est, babe. It hurts, but it may be the on - ly way.
Gtrs. 1 & 2
let ring

Can't Stop

Words and Music by Adam Levine and James Valentine



Intro
Fast ♩ = 154

Spoken: One, two, three...

Am

Gtr. 2 (clean)

mf

(Drums)

*Gtr. 1 (dist.)

f

T
A
B

*Doubled throughout

Am6 C/G

Gtr. 3 (clean)

Gtr. 3

Gtr. 4 (dist.)
divisi
Riff B

f

End Riff B

let ring

**Vol. swell

Gtr. 1

Riff A

End Riff A

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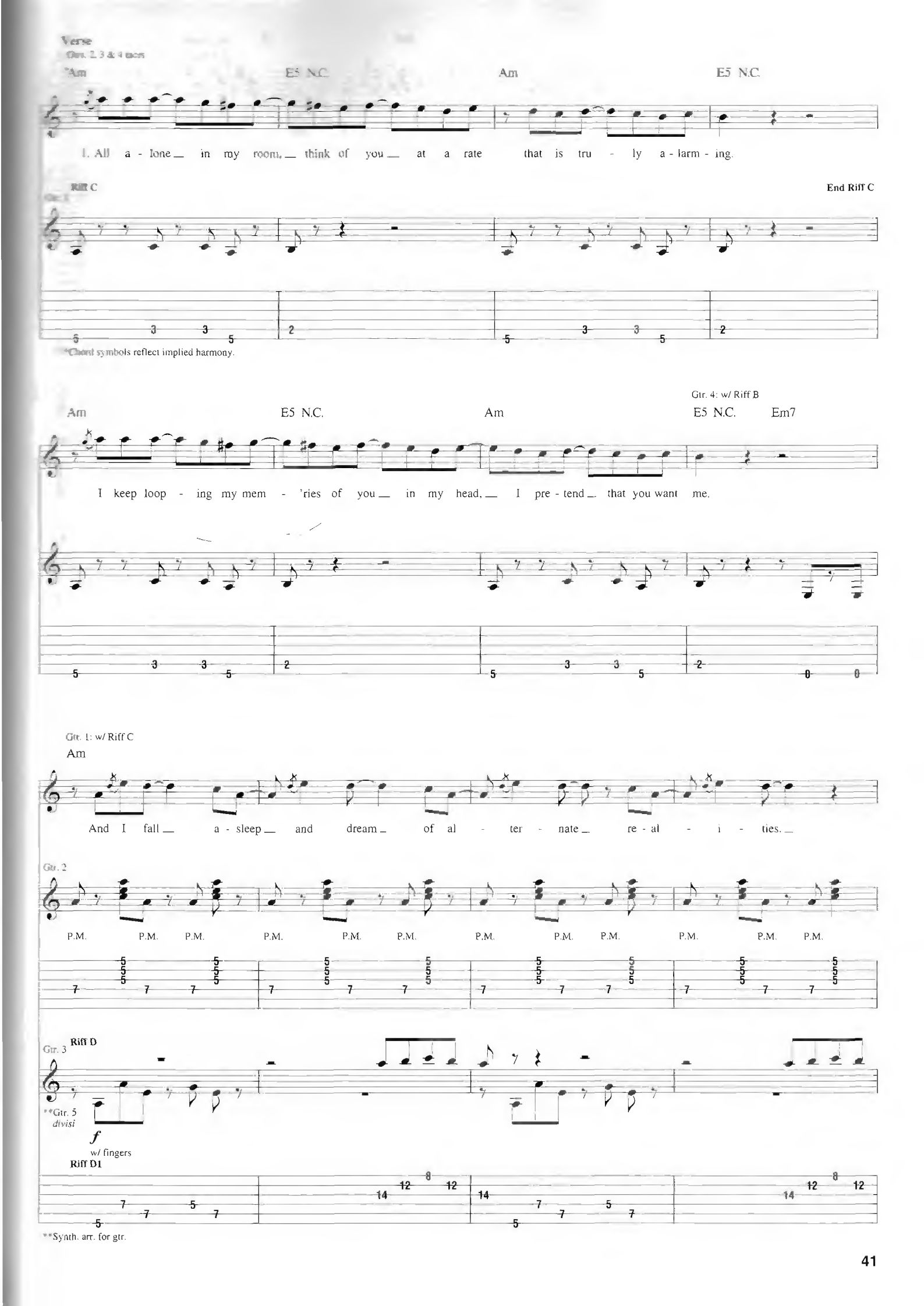
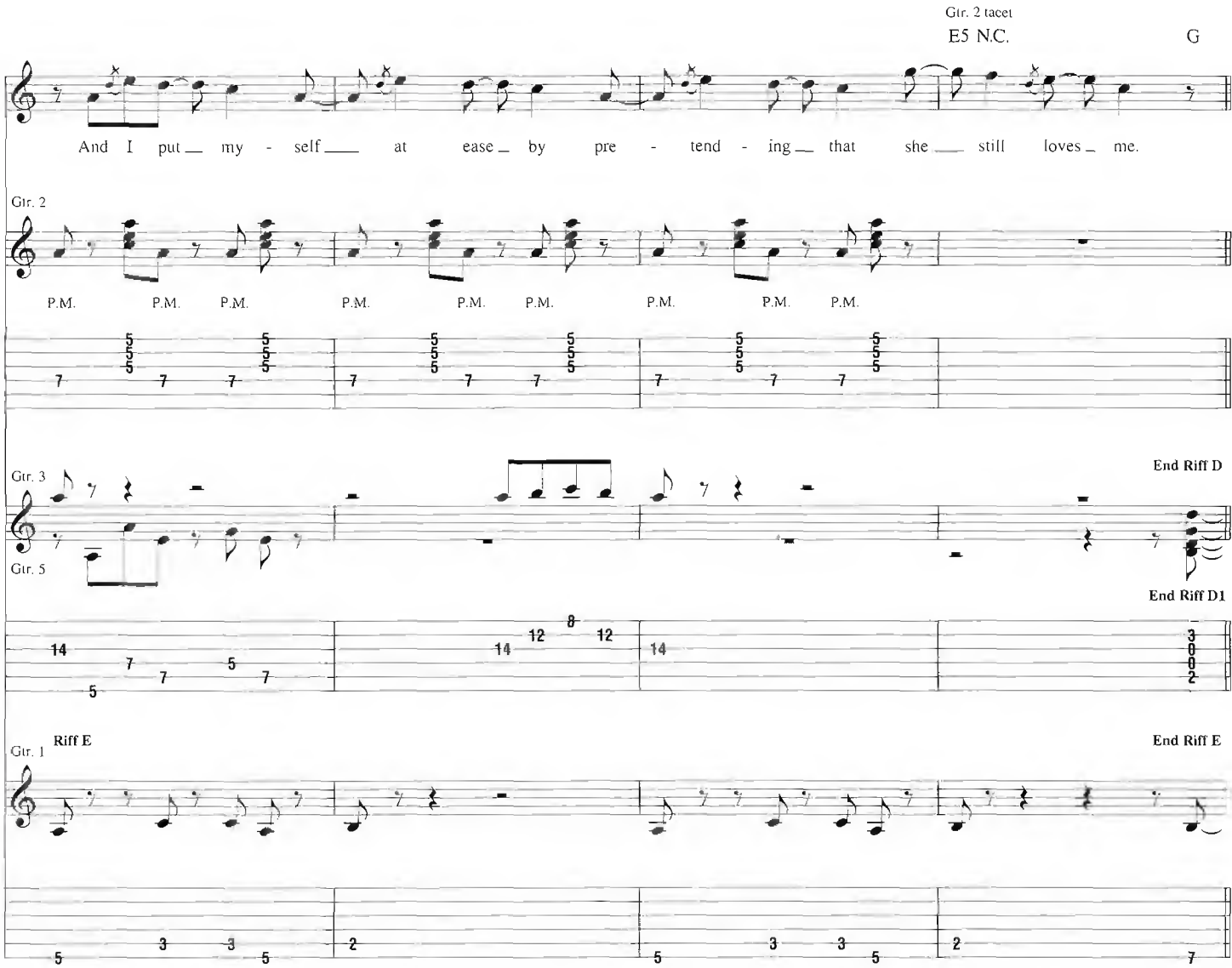
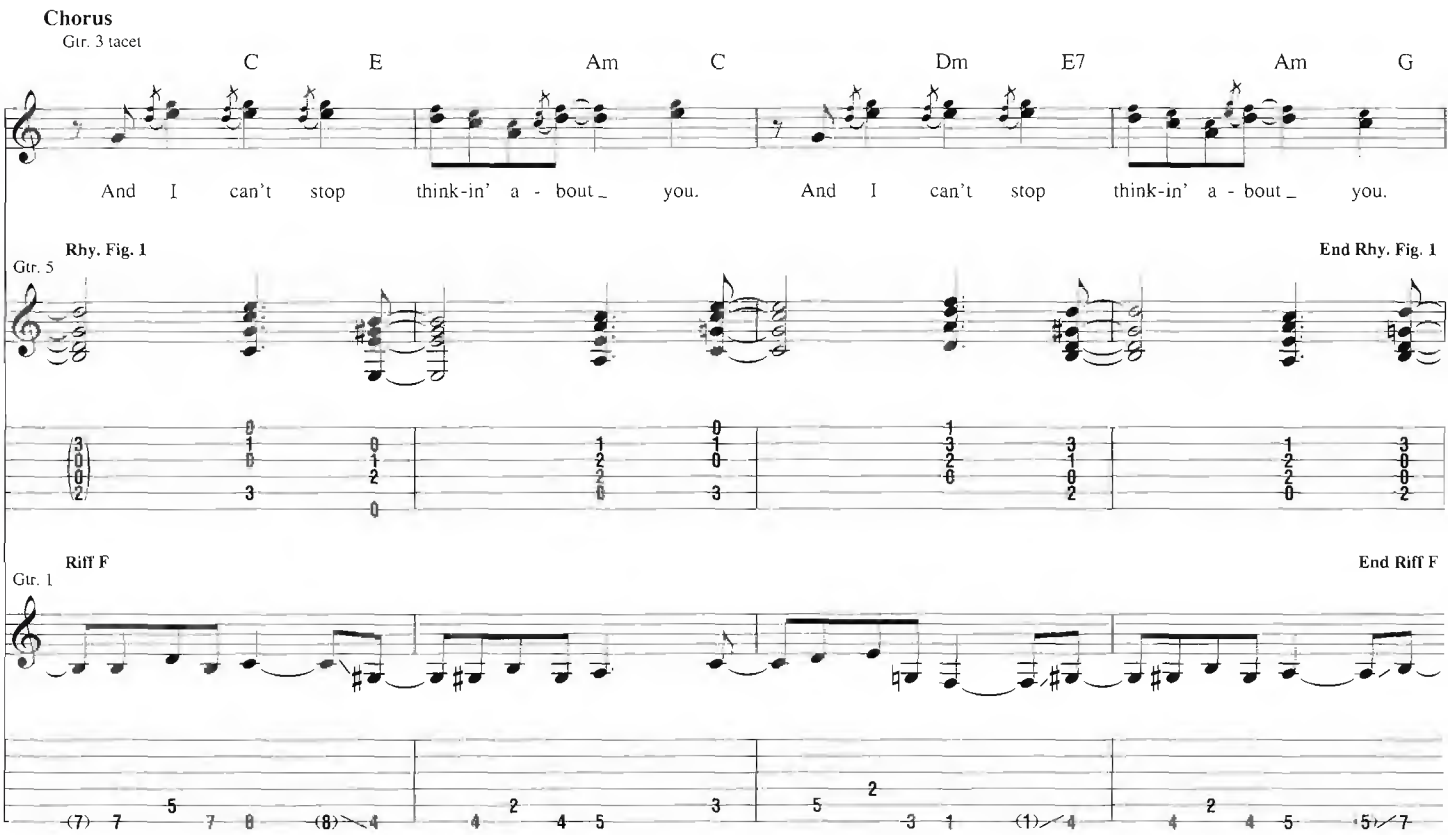
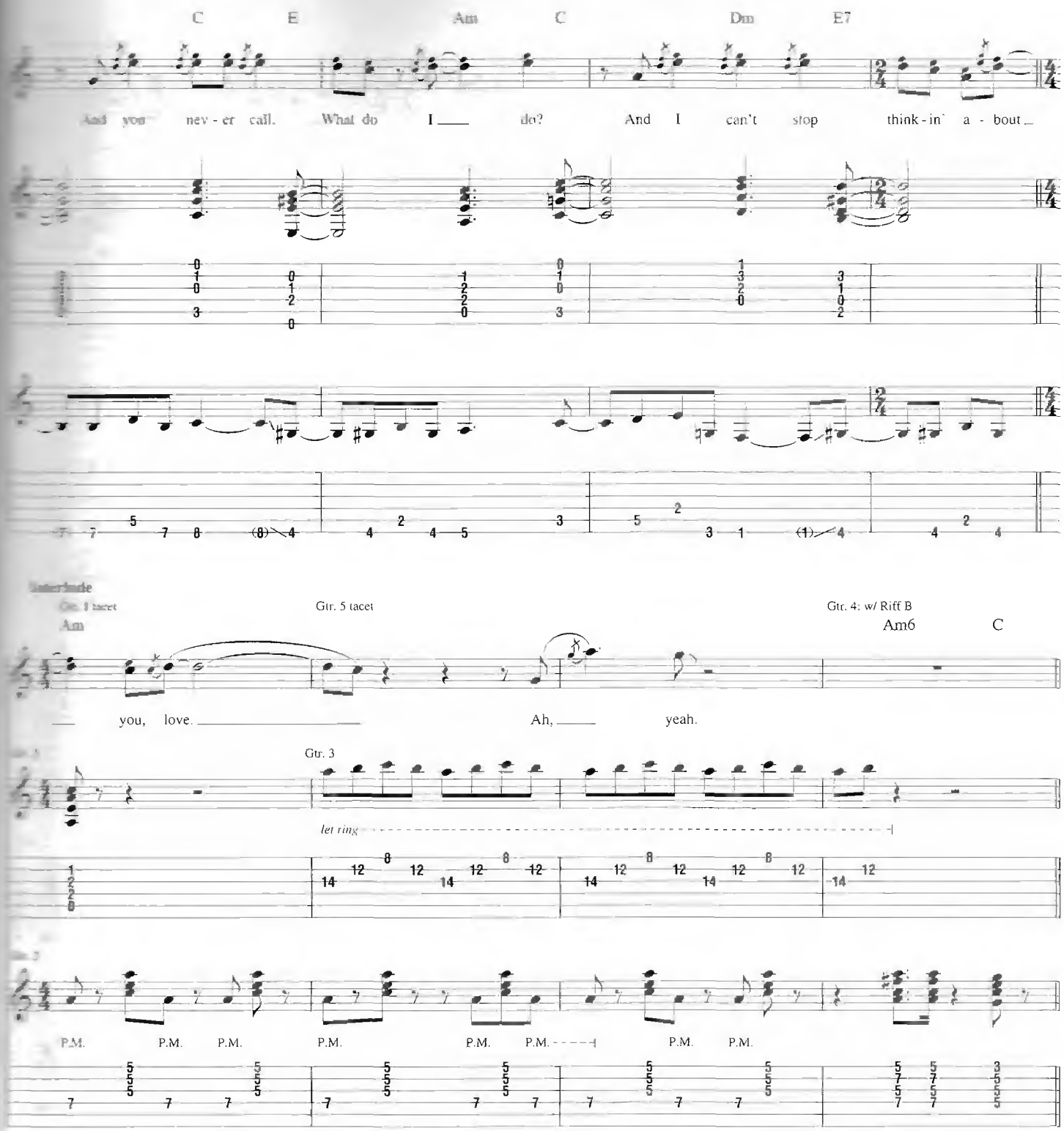

Verse
Gtrs. 2, 3 & 4 mcs
*Am
E5 N.C.
Am
E5 N.C.
1. All a - lone in my room, think of you at a rate that is tru - ly a - larm - ing.
Riff C
End Riff C
*Chord symbols reflect implied harmony.
Am
E5 N.C.
Am
Gtr. 4: w/ Riff B
E5 N.C.
Em7
I keep loop - ing my mem - 'ries of you in my head, I pre - tend that you want me.
Gtr. 1: w/ Riff C
Am
And I fall a - sleep and dream of al - ter - nate re - al - i - ties.
Gtr. 2
P.M.
Gtr. 3
Riff D
**Gtr. 5
divisi
f
w/ fingers
Riff D1
**Synth. arr. for gtr.


Gtr. 2 tacet
E5 N.C.
G
And I put my - self at ease by pre - tend - ing that she still loves me.
Gtr. 2
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.
Gtr. 3
Gtr. 5
End Riff D
End Riff D1
Riff E
Gtr. 1
End Riff E


Chorus
Gtr. 3 tacet
C E Am C Dm E7 Am G
And I can't stop think-in' a - bout you. And I can't stop think-in' a - bout you.
Rhy. Fig. 1
Gtr. 5
End Rhy. Fig. 1
Riff F
Gtr. 1
End Riff F



Verse

Gtr. 1: w/ Riff C
Gtrs. 2 & 3 tacet

Am E5 N.C. Am E5 N.C.

2. Can't be - lieve I could think that she would just fol - low me ev - 'ry - where I go.

Gtr. 1: w/ Riff A
Gtr. 4: w/ Riff B

Am E5 N.C. Am E5 N.C. Em

I just wres - tle with you in my dreams and wake up mak - in' love to a pil - low.

Gtr. 1: w/ Riff C
Gtrs. 3 & 5: w/ Riffs D & D1

Am

And I fall a - sleep and dream of al - ter - nate re - al - i - ties.

Gtr. 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Gtr. 1: w/ Riff E

G

And I put my - self at ease by pre - tend - ing that she still loves me.

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Chorus

Gtr. 1: w/ Riff F
Gtr. 2 tacet
Gtr. 5: w/ Rhy. Fig. 1

C E Am C Dm E7 Am G

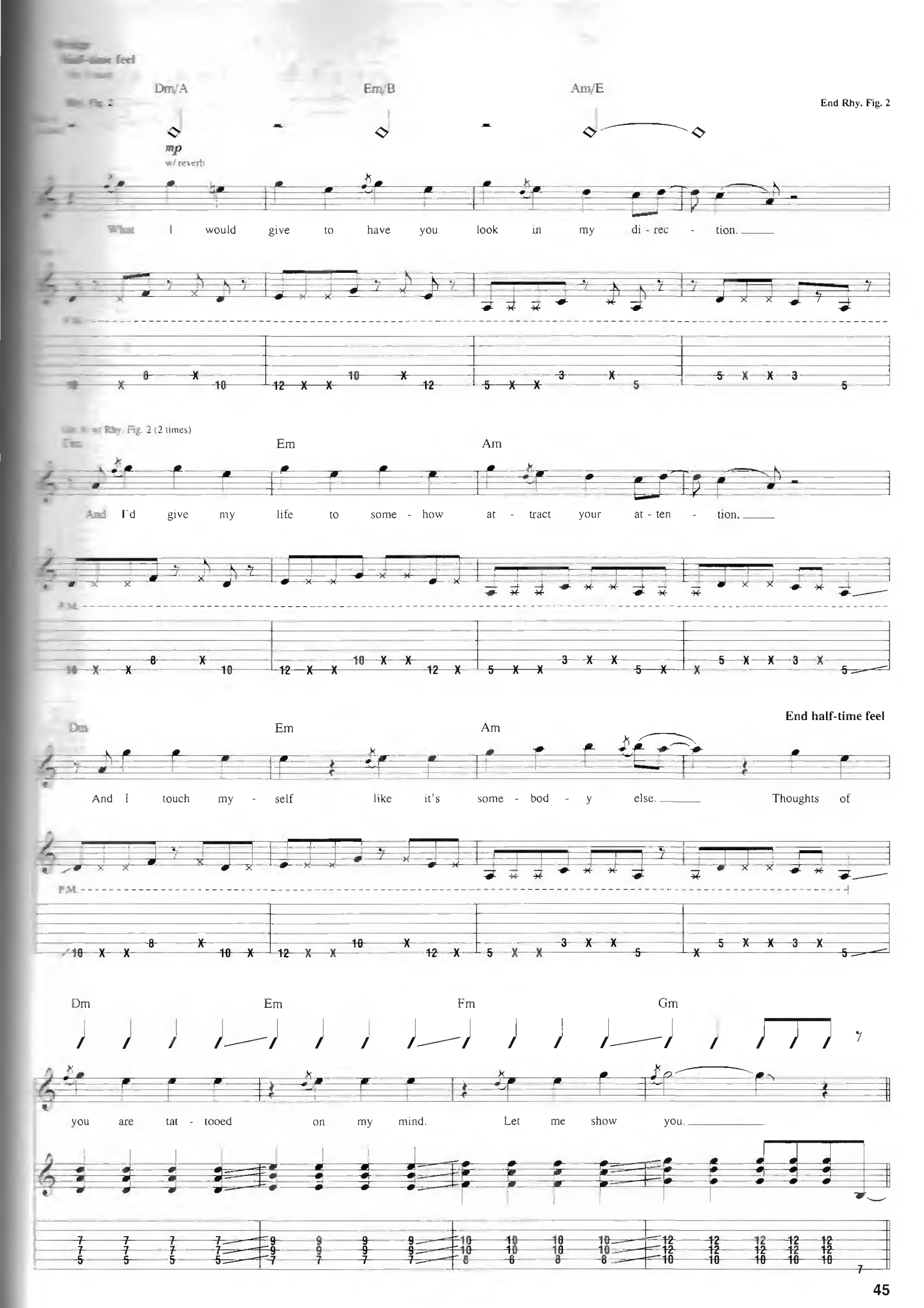
And I can't stop think - in' a - bout you. And I can't stop think - in' a - bout you.

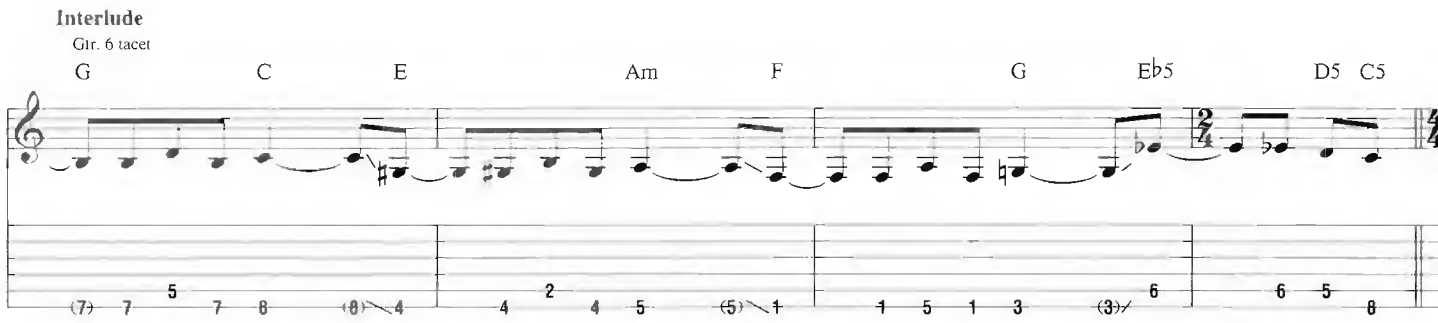
C E Am C Dm E5

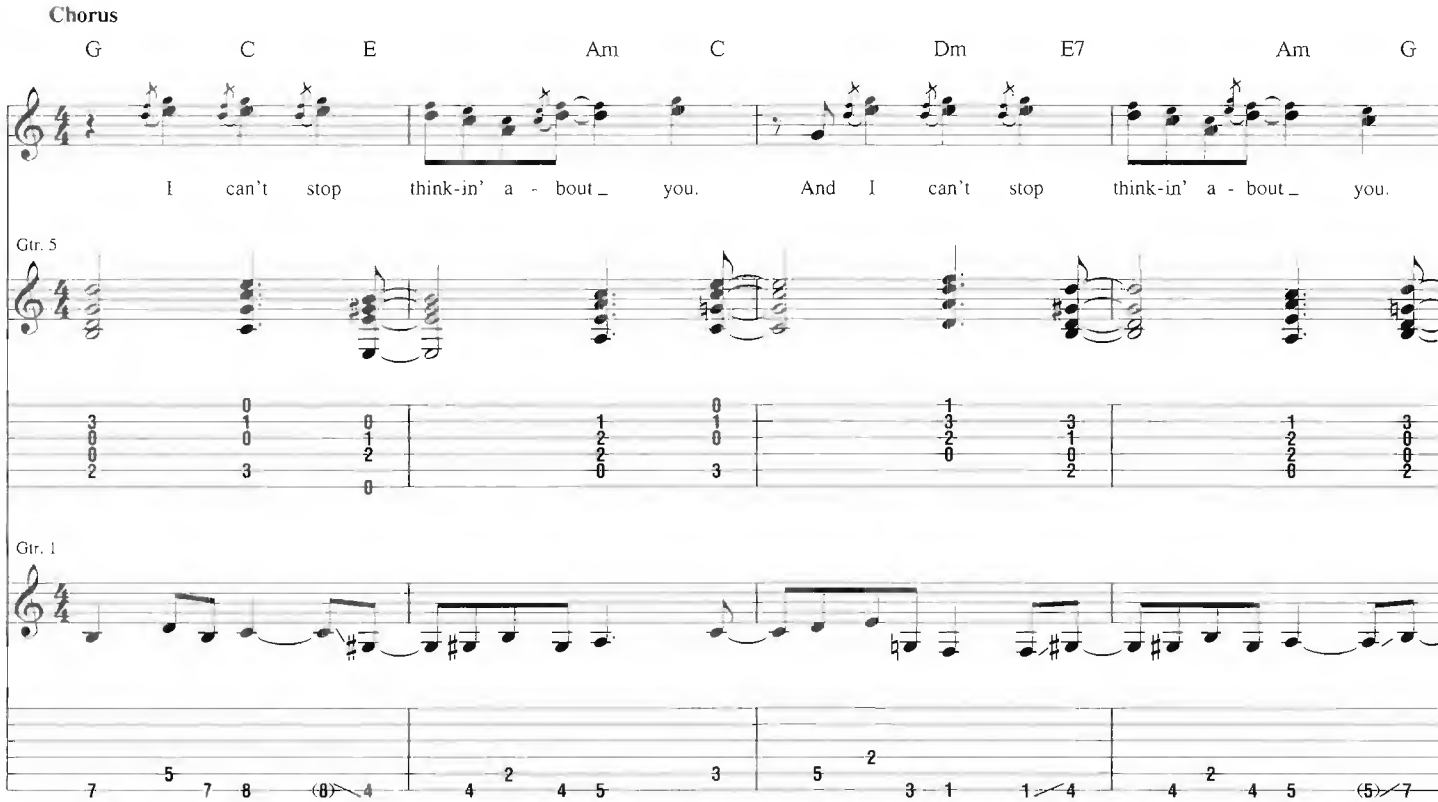
And you nev - er call. What do I do? And I can't stop, and I can't stop.

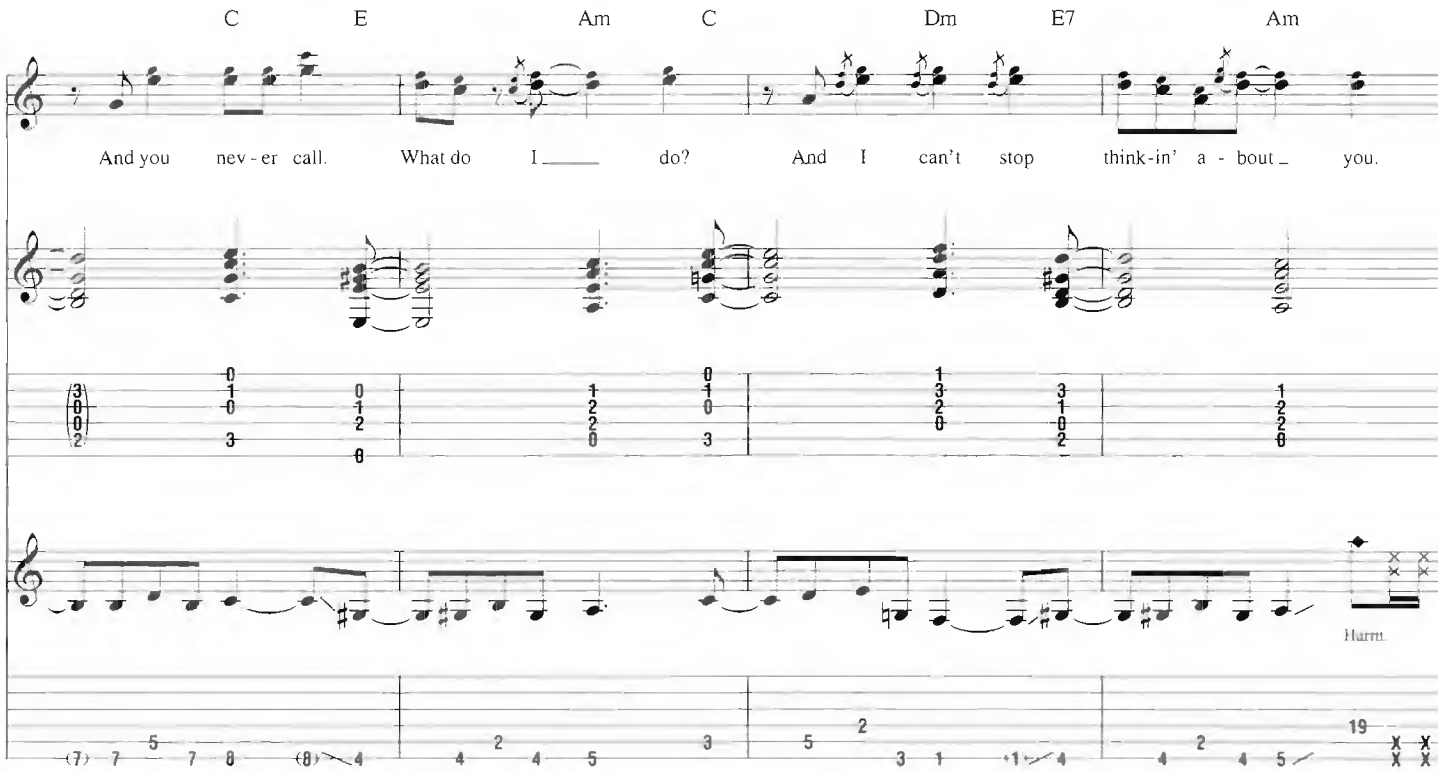
Gtr. 5

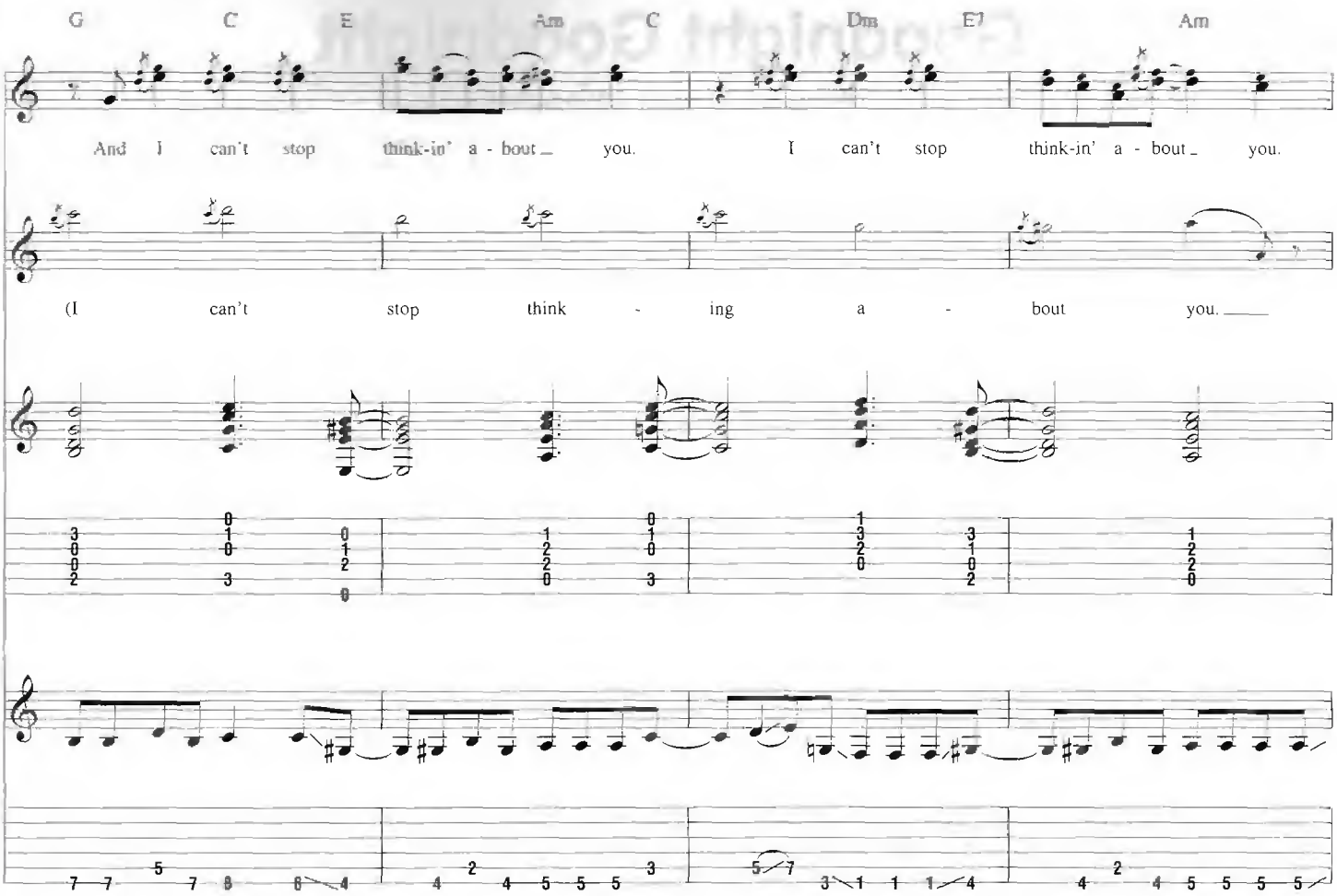
Gtr. 1

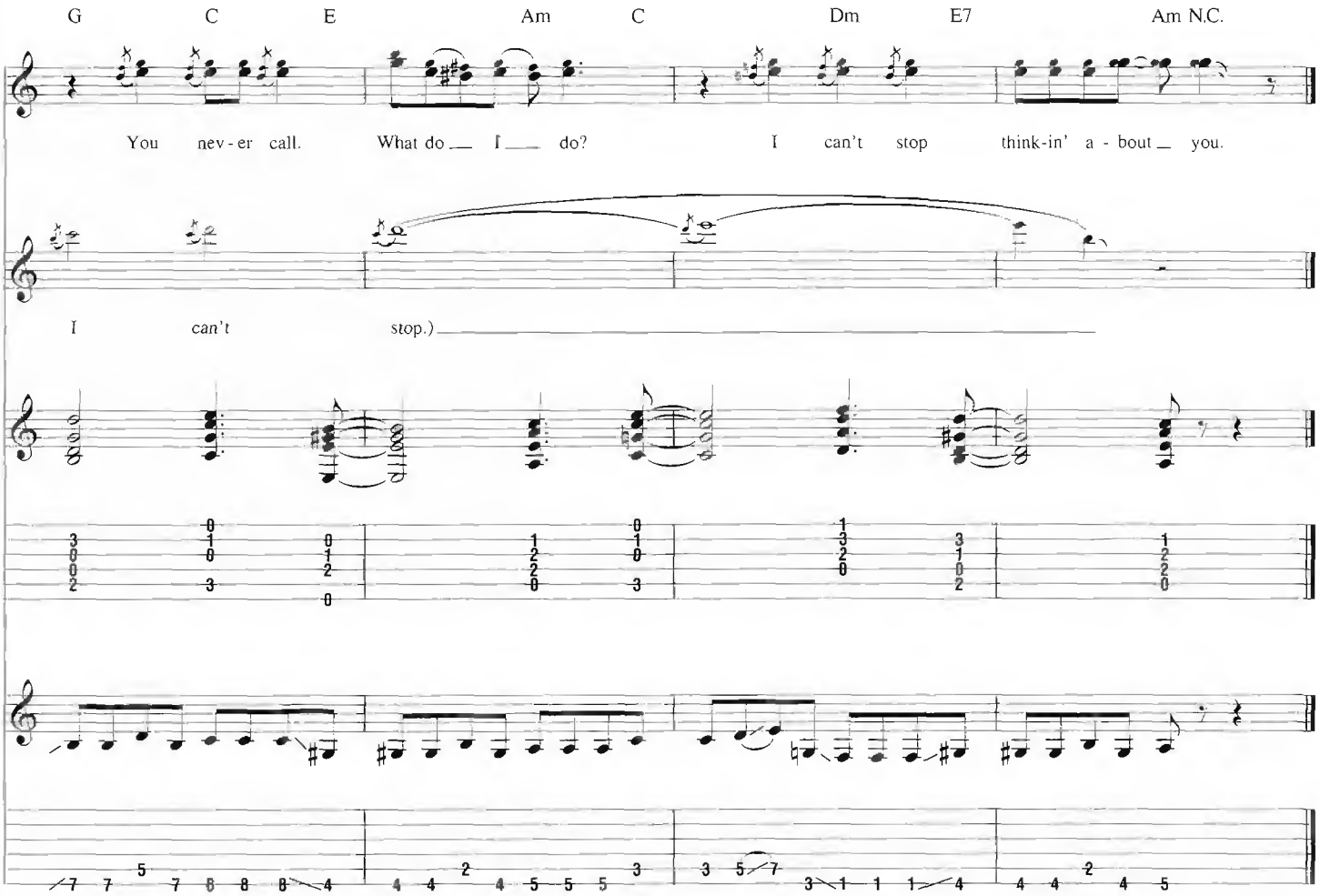

Dm/A
Em/B
Am/E
End Rhy. Fig. 2
mp
w/ reverb
What I would give to have you look in my di - rec - tion.
Rhy. Fig. 2 (2 times)
Em
Am
And I'd give my life to some - how at - tract your at - ten - tion.
Dm
Em
Am
End half-time feel
And I touch my - self like it's some - bod - y else. Thoughts of
Dm
Em
Fm
Gm
you are tat - tooed on my mind. Let me show you.


Interlude
Gtr. 6 tacet
G C E Am F G E♭5 D5 C5


Chorus
G C E Am C Dm E7 Am G
I can't stop think-in' a - bout_ you. And I can't stop think-in' a - bout_ you.
Gtr. 5
Gtr. 1

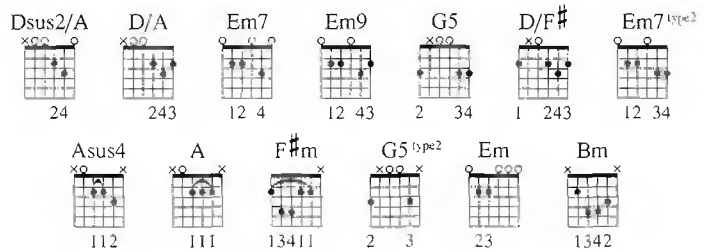

C E Am C Dm E7 Am
And you nev - er call. What do I_____ do? And I can't stop think-in' a - bout_ you.
Harm.


G C E Am C Dm E7 Am
And I can't stop think-in' a - bout you. I can't stop think-in' a - bout you.
(I can't stop think - ing a - bout you.

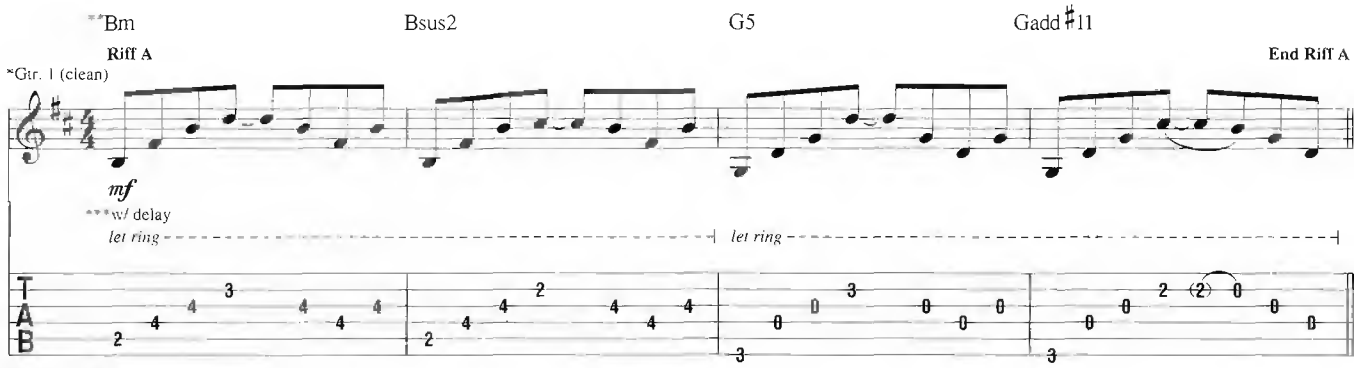

G C E Am C Dm E7 Am N.C.
You nev - er call. What do I do? I can't stop think-in' a - bout you.
I can't stop.)

Goodnight Goodnight

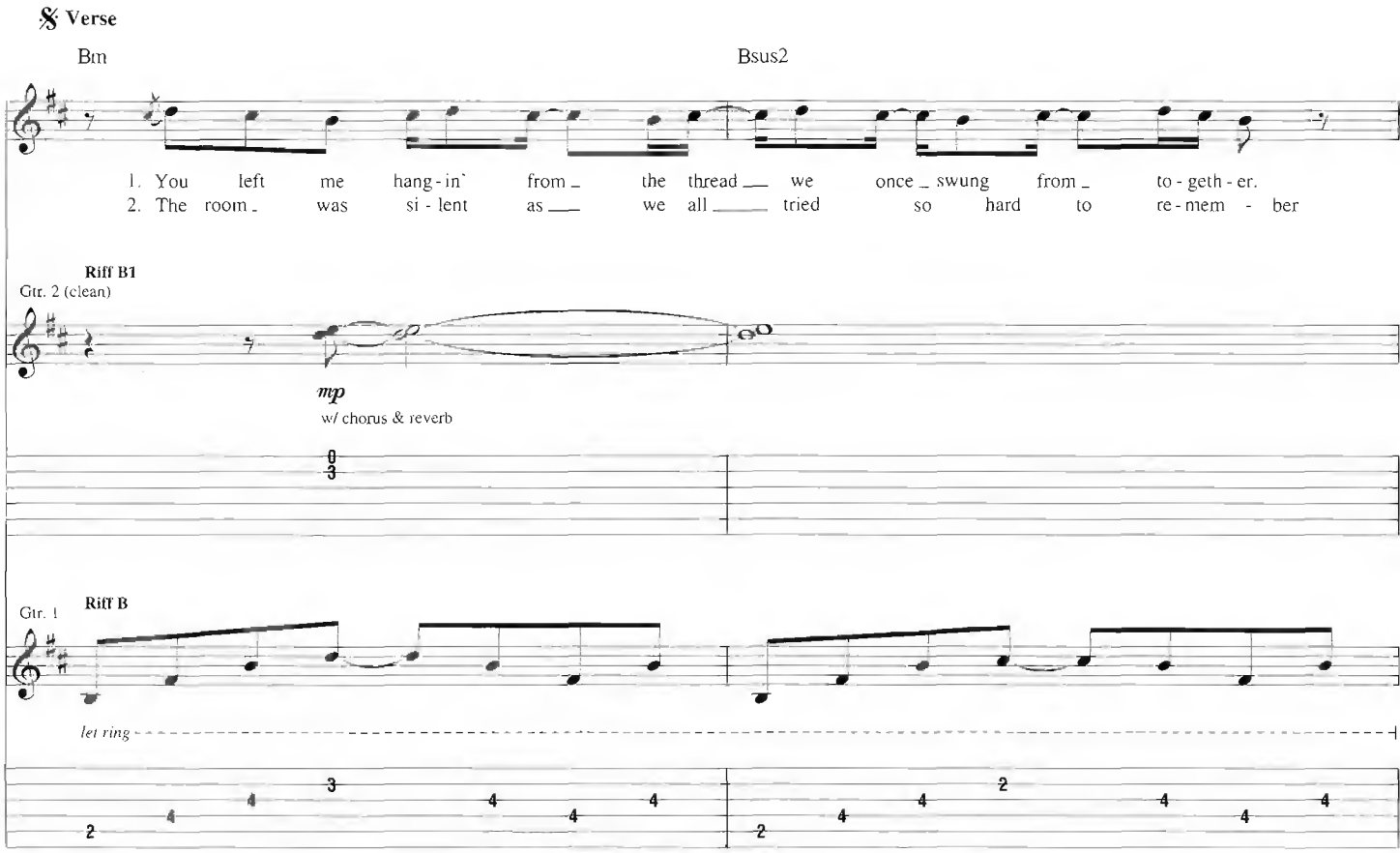
Words and Music by Adam Levine



Intro
Moderately ♩ = 95



*Doubled throughout
**Chord symbols reflect implied harmony.
***Set for eighth-note regeneration w/ 1 repeat.



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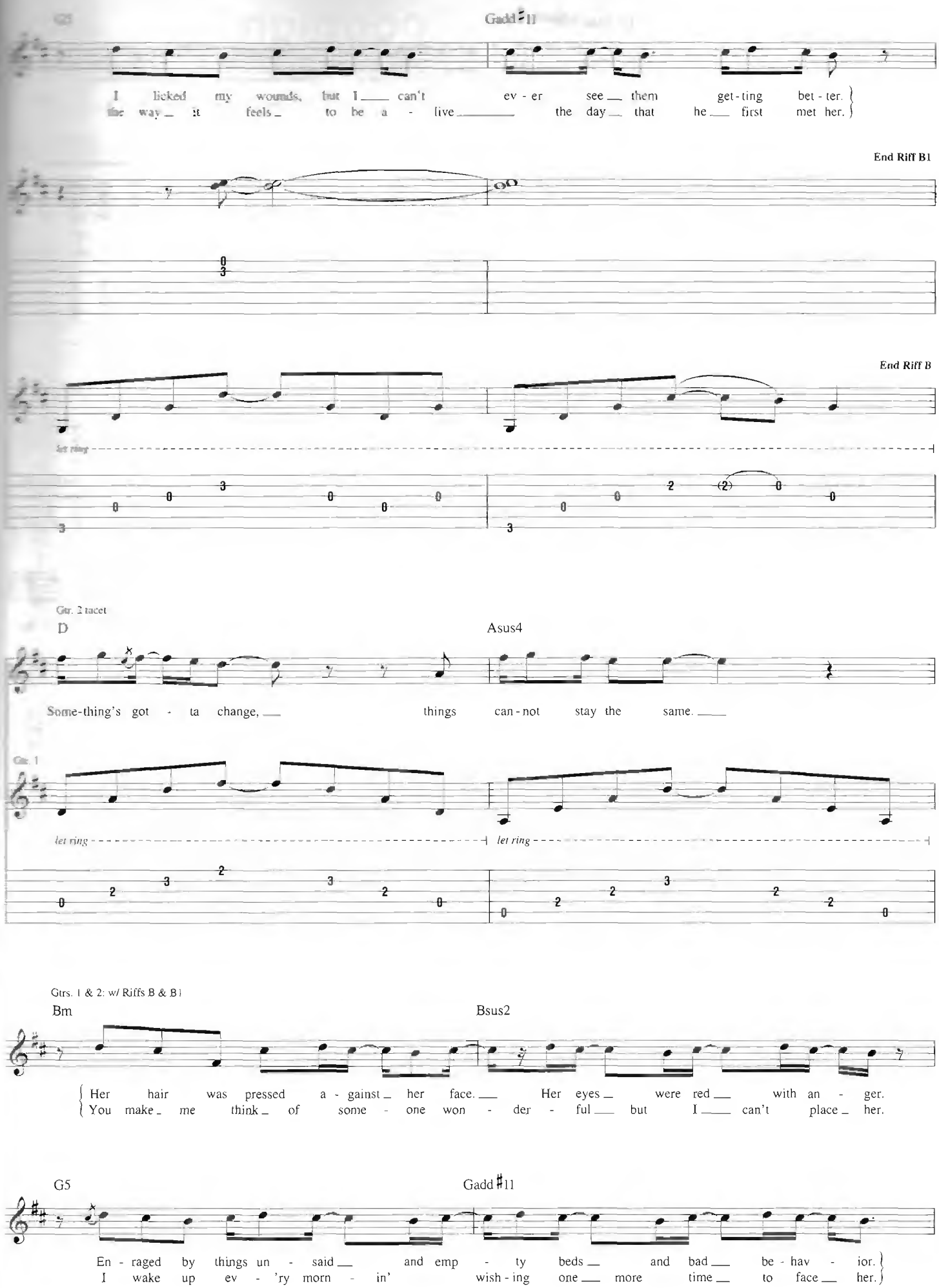
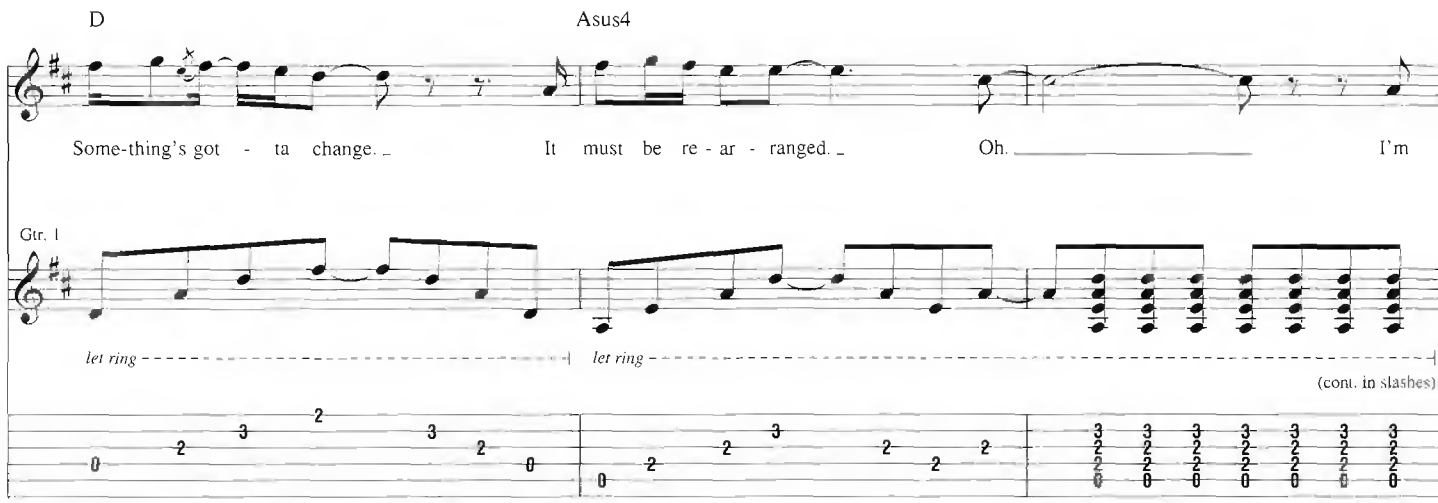
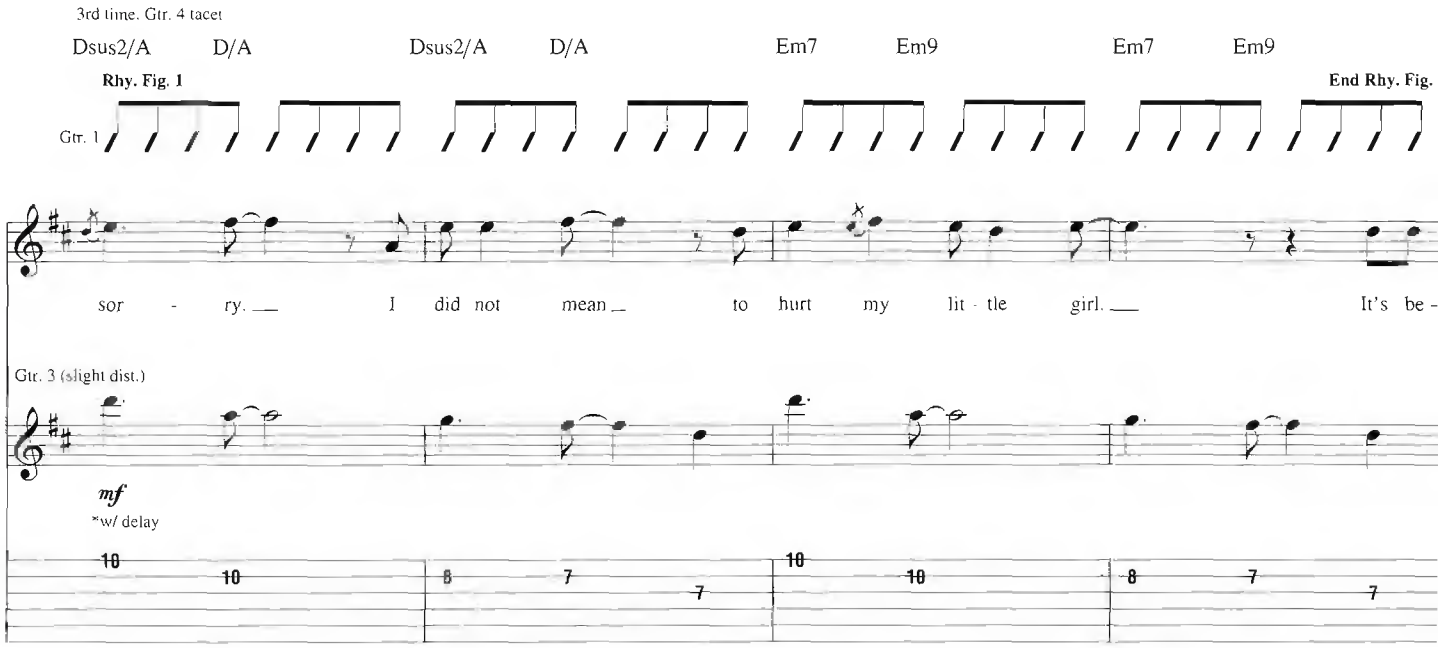

G5
Gadd♯11
I licked my wounds, but I can't ev - er see them get - ting bet - ter.
the way it feels to be a - live the day that he first met her.
End Riff B1
End Riff B
let ring
Gtr. 2 tacet
D
Asus4
Some-thing's got - ta change, things can - not stay the same.
Gtr. 1
let ring
let ring
Gtrs. 1 & 2: w/ Riffs B & B1
Bm
Bsus2
Her hair was pressed a - gainst her face. Her eyes were red with an - ger.
You make me think of some - one won - der - ful but I can't place her.
G5
Gadd♯11
En - raged by things un - said and emp - ty beds and bad be - hav - ior.
I wake up ev - 'ry morn - in' wish - ing one more time to face her.

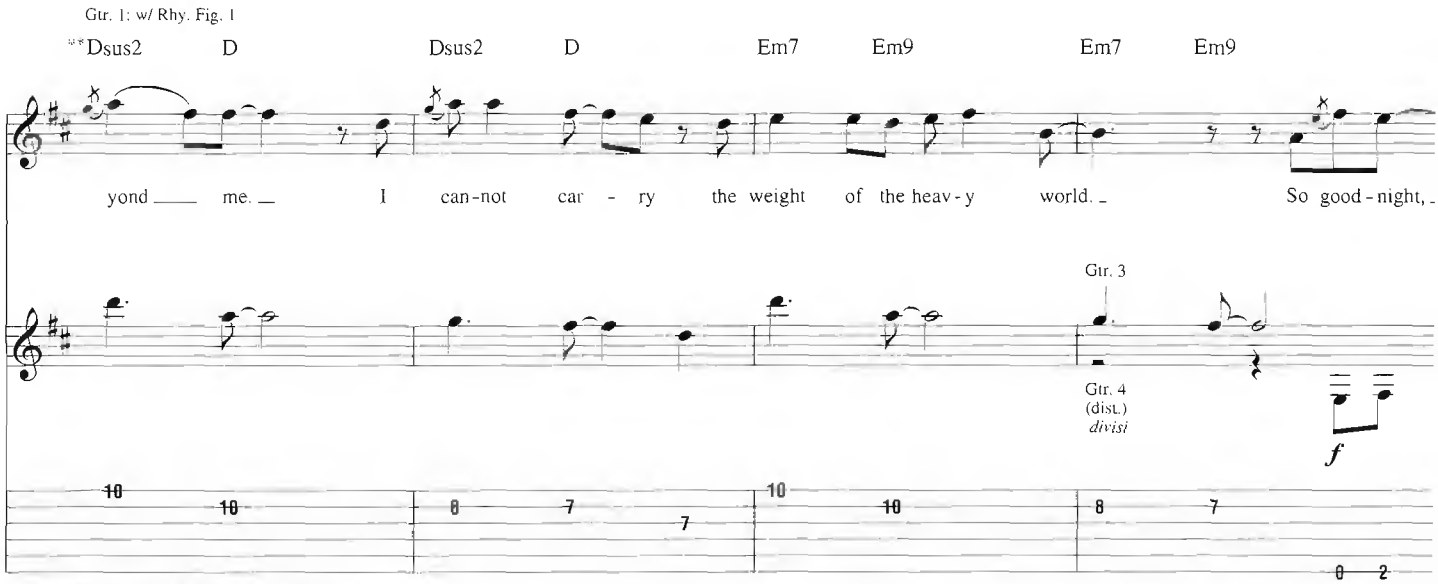


Pre-Chorus

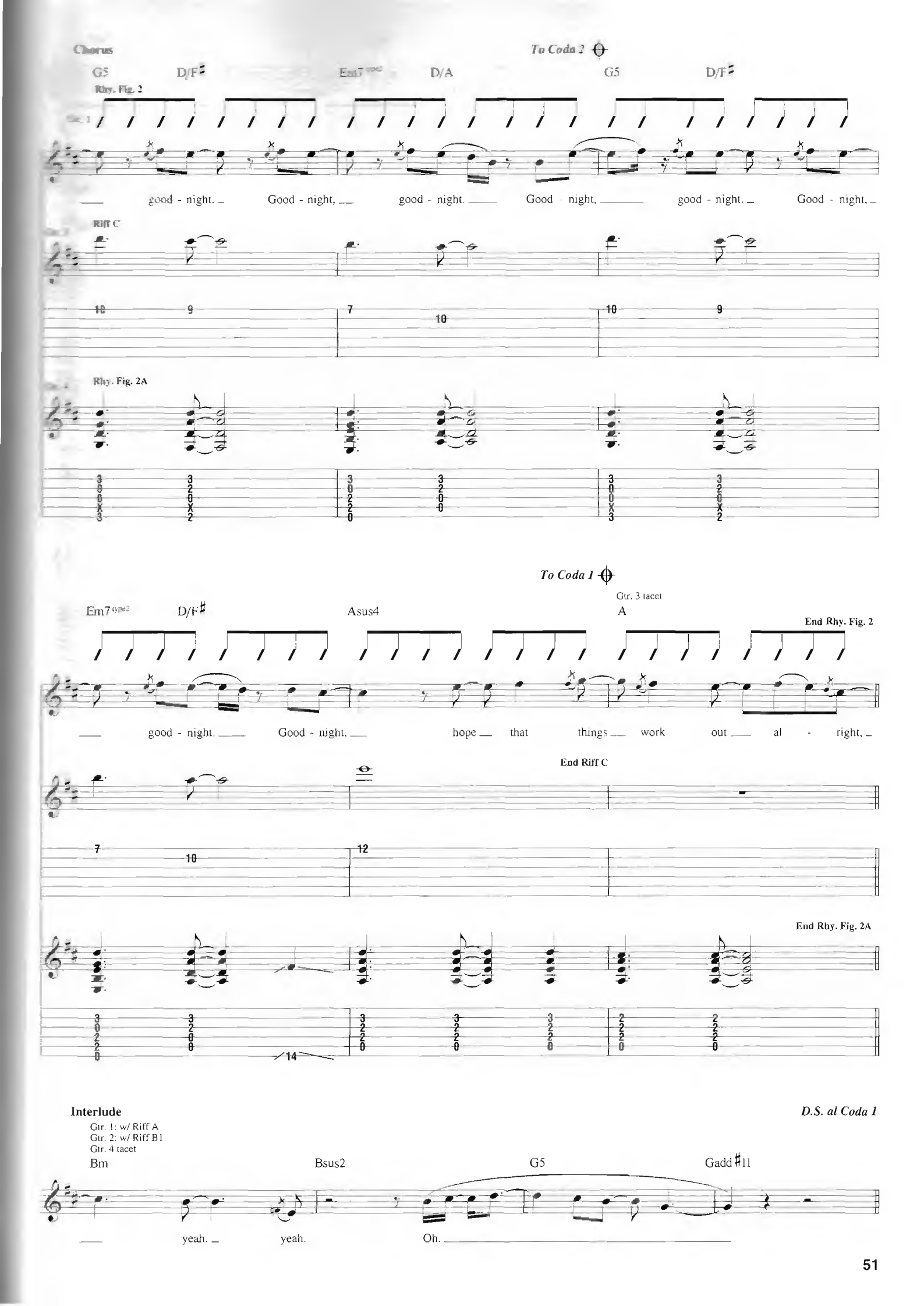
3rd time, Gtr. 4 tacet



*Set for eighth-note regeneration w/ 7 repeats.



**Chord symbols reflect overall harmony.


Chorus
To Coda 2
G5
D/F♯
Em7 type2
D/A
G5
D/F♯
Rhy. Fig. 2
good - night.
Good - night,
good - night.
Good - night,
good - night.
Good - night,
Riff C
Rhy. Fig. 2A
To Coda 1
Gtr. 3 tacet
Em7 type2
D/F♯
Asus4
A
End Rhy. Fig. 2
good - night.
Good - night,
hope that things work out al - right,
End Riff C
End Rhy. Fig. 2A
Interlude
D.S. al Coda 1
Gtr. 1: w/ Riff A
Gtr. 2: w/ Riff B1
Gtr. 4 tacet
Bm
Bsus2
G5
Gadd♯11
yeah.
yeah.
Oh.

Coda 1

Bridge

Gtr. 3 tacet

A F♯m G5 (type2)

work out al - right. So much to love, so much to learn, but I

Gtr. 4

F♯m D/A F♯m Em

won't be there to teach you. Oh, and I know I

D.S.S. al Coda

Bm A

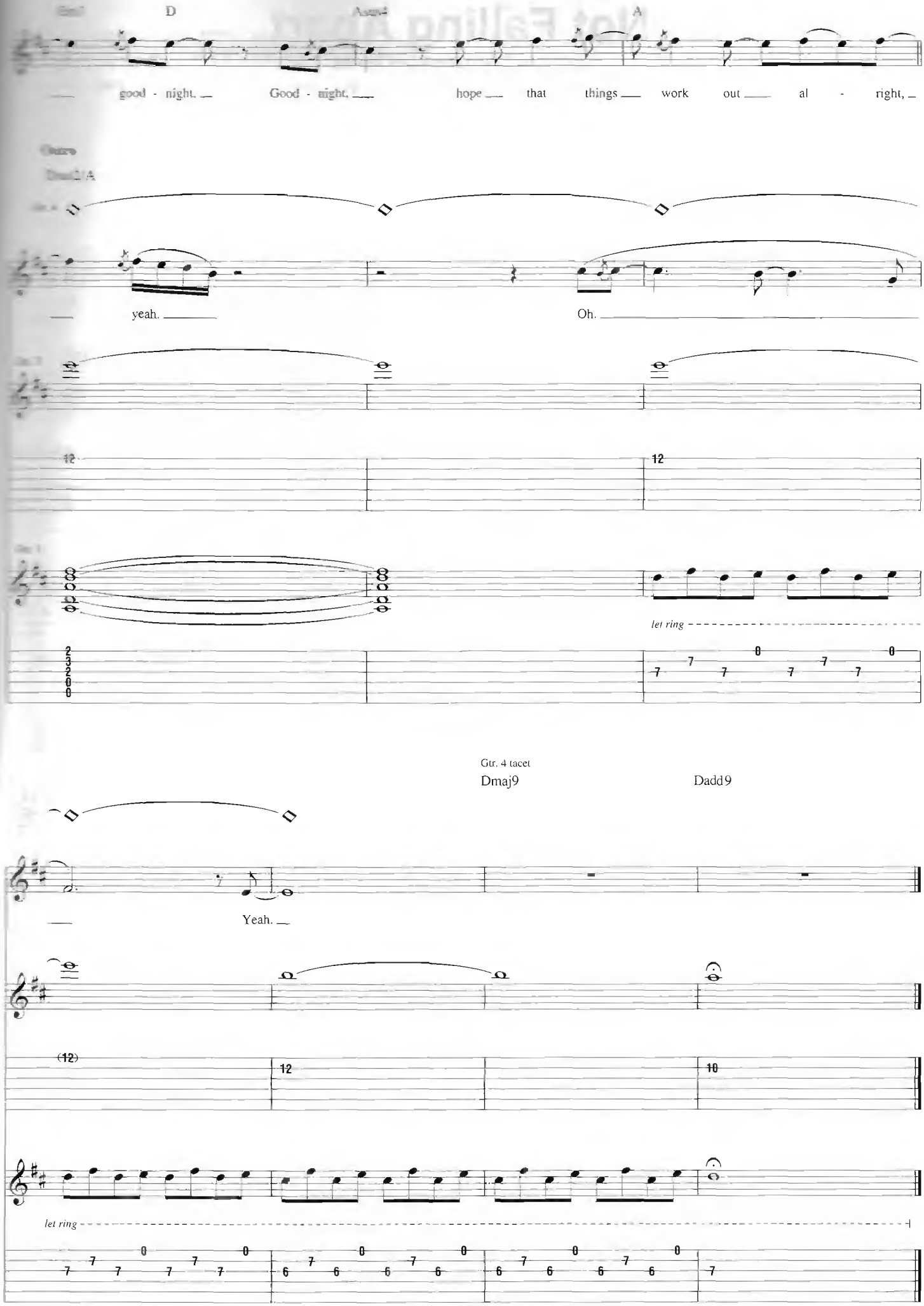
can't be close, but I'll try my best to reach you. I'm so

Coda 2

Gtrs. 1 & 4: w/ Rhy. Figs. 2 & 2A
Gtr. 3: w/ Riff C

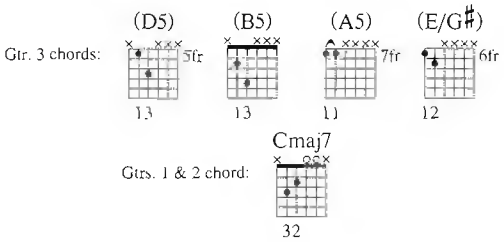
G5 D/F♯ Em7 D/A G5 D

good - night. Good - night, good - night. Good - night. good - night. Good - night,


D
A
good - night,
Good - night,
hope
that
things
work
out
al - right,
yeah.
Oh.
let ring
Gtr. 4 tacet
Dmaj9
Dadd9
Yeah.
let ring

Not Falling Apart

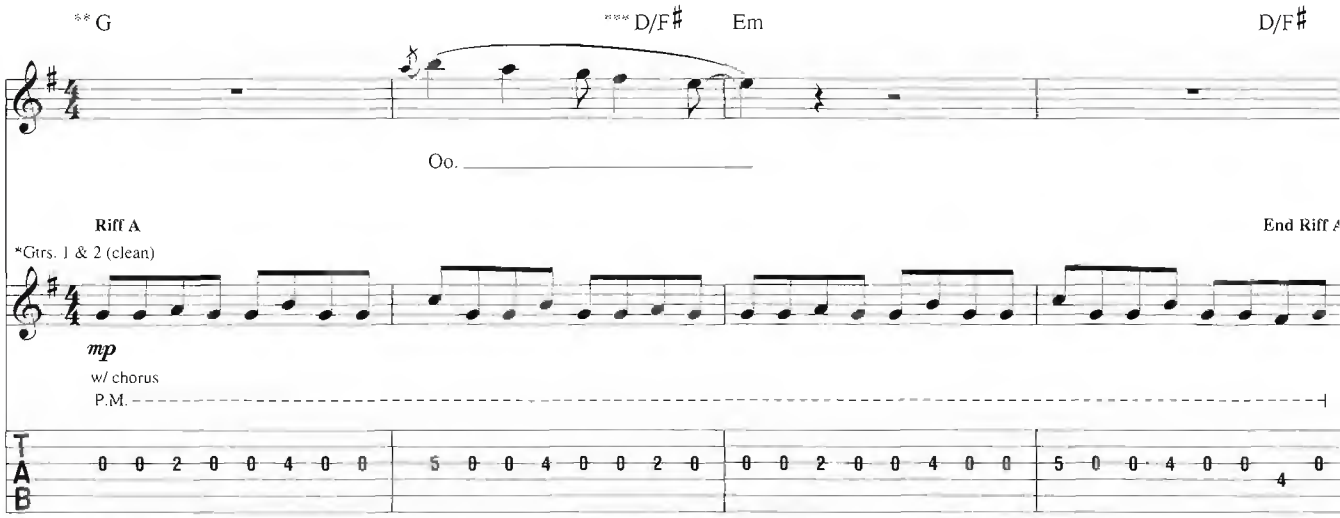
Words and Music by Adam Levine



Gtr. 3: Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

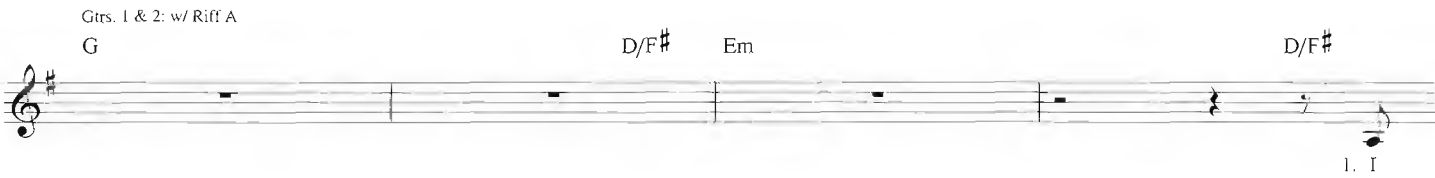
Moderately ♩ = 119



*Composite arrangement

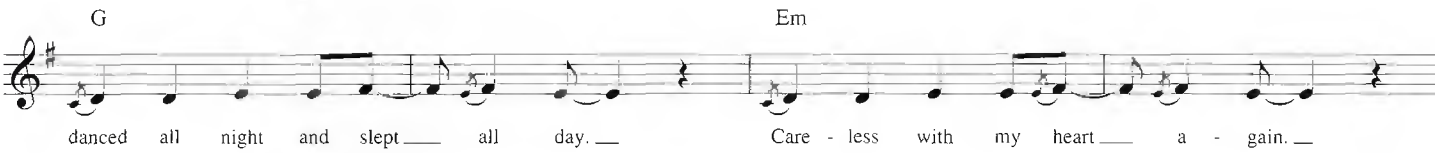
**Chord symbols reflect overall harmony.

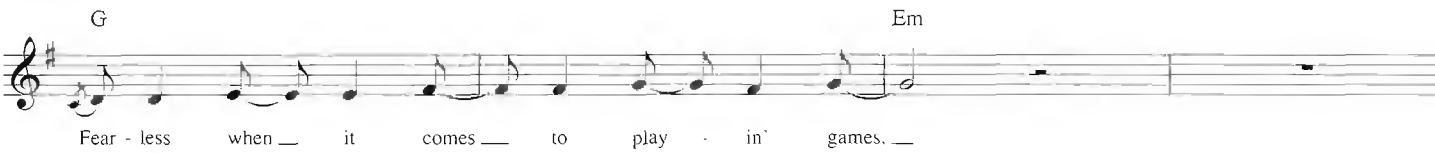
***Bass plays E♯.



Verse

Gtrs. 1 & 2: w/ Riff A (3 times)





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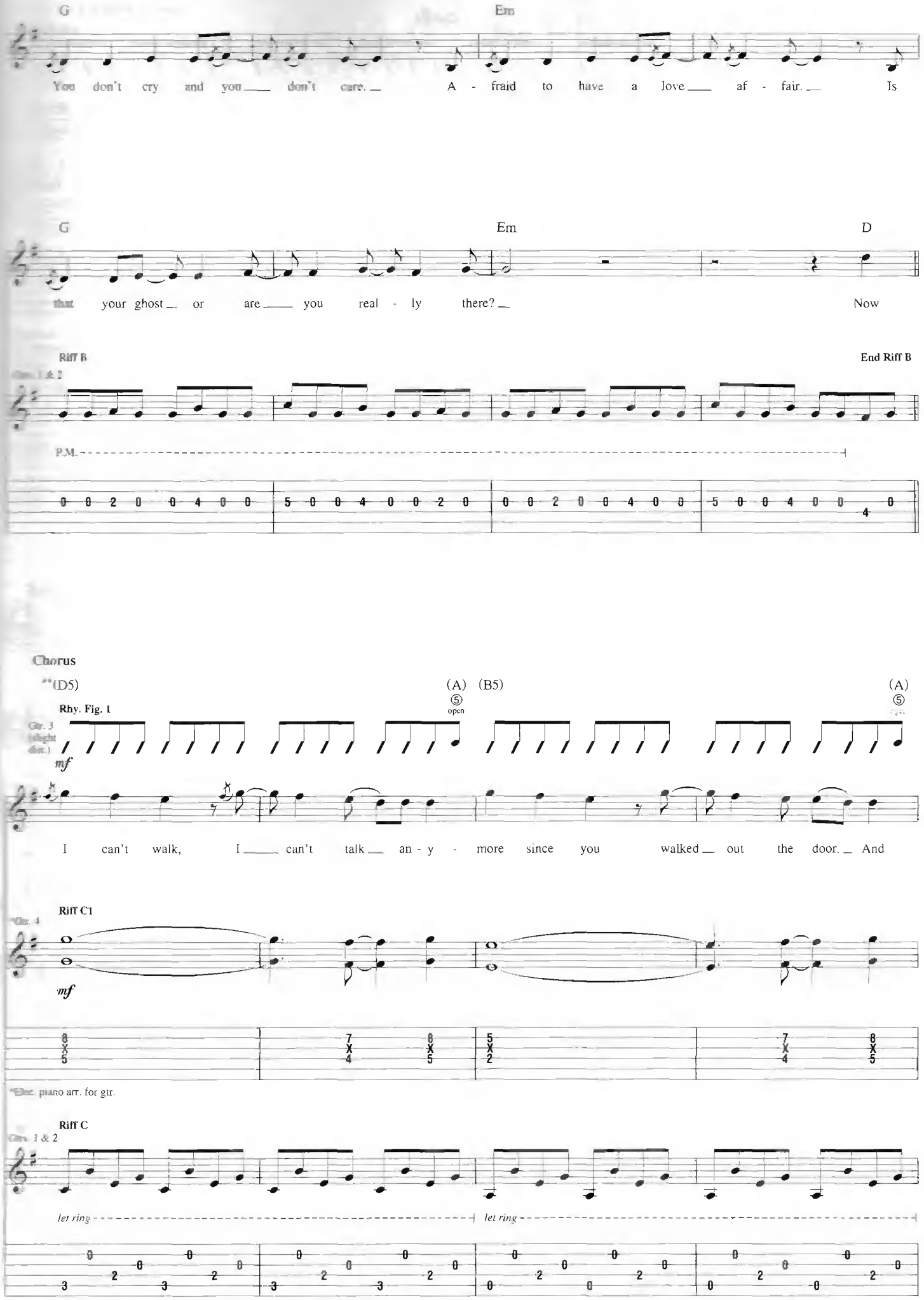
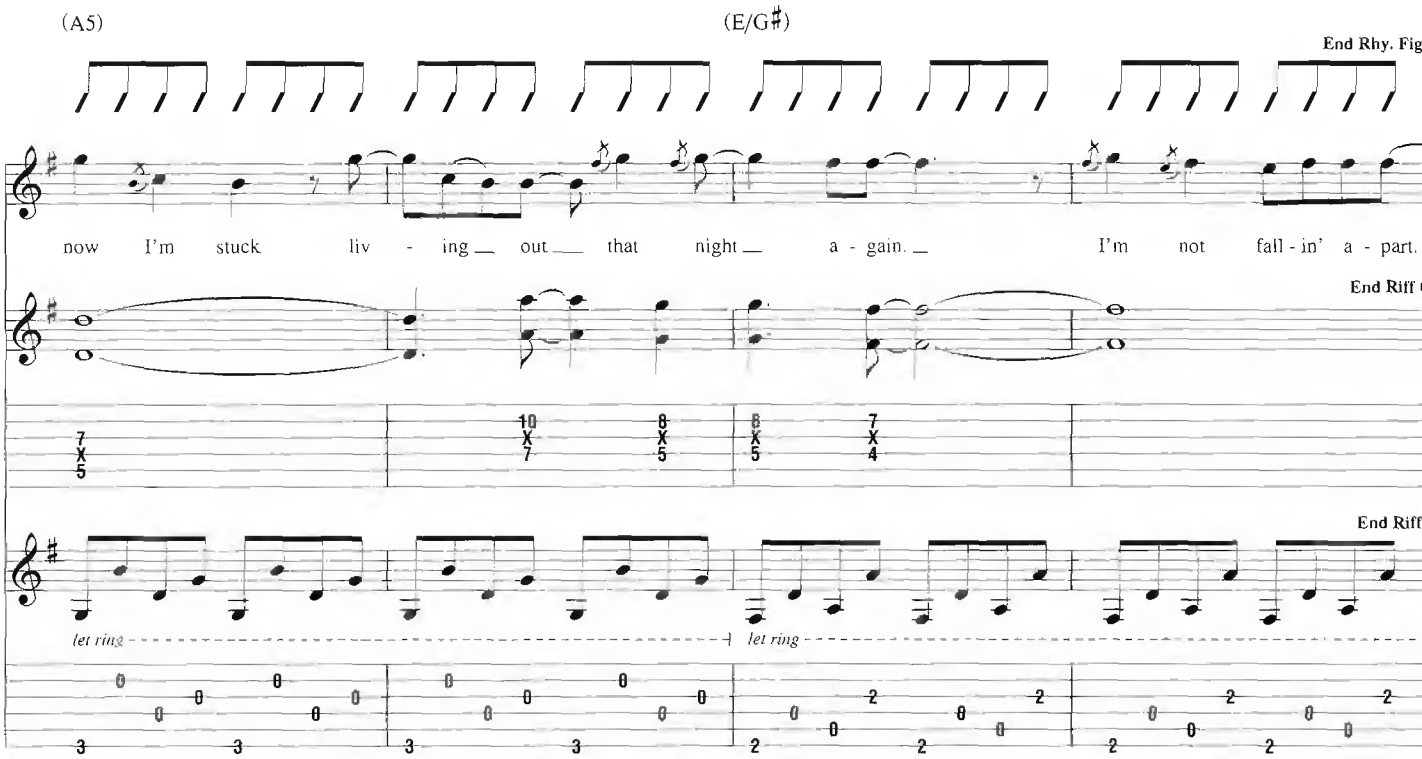
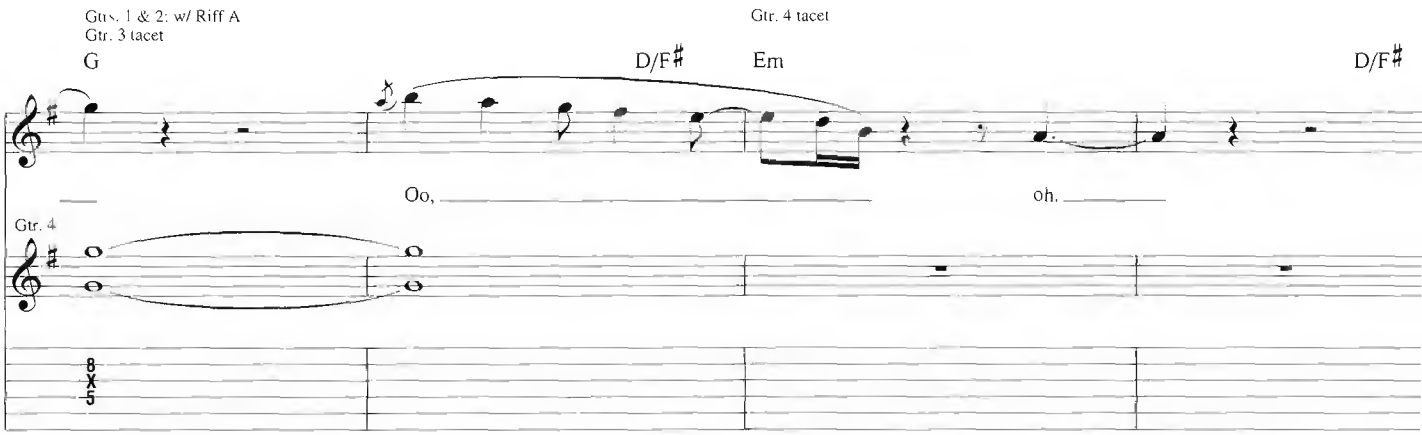


**Symbols in parentheses represent chord names respective to de-tuned guitar.



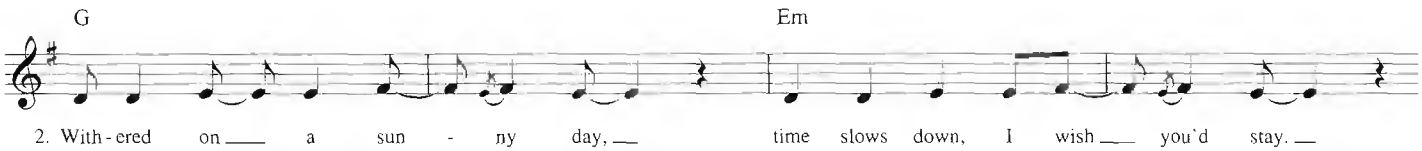
Interlude

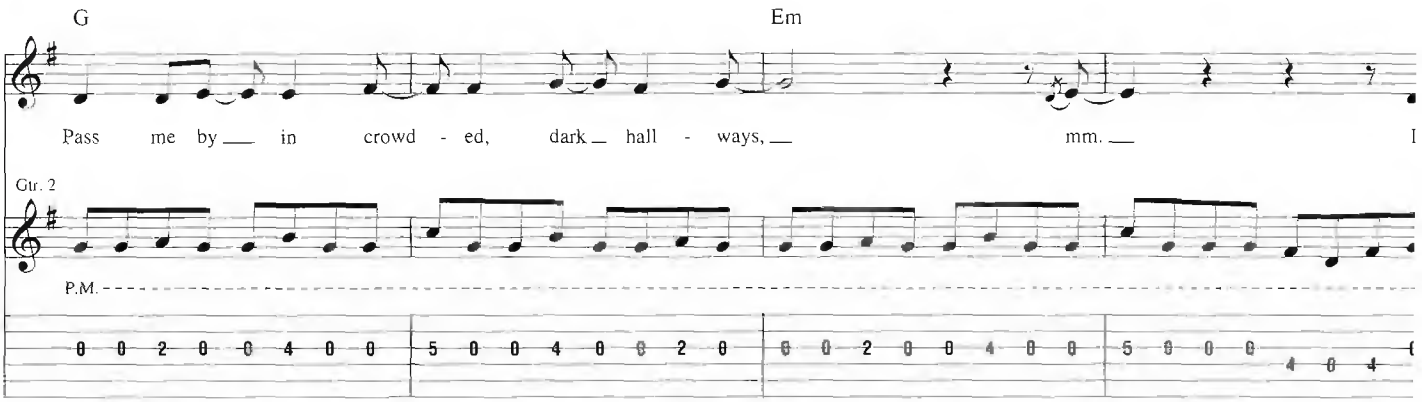
Gtrs. 1 & 2: w/ Riff A
Gtr. 3 tacet

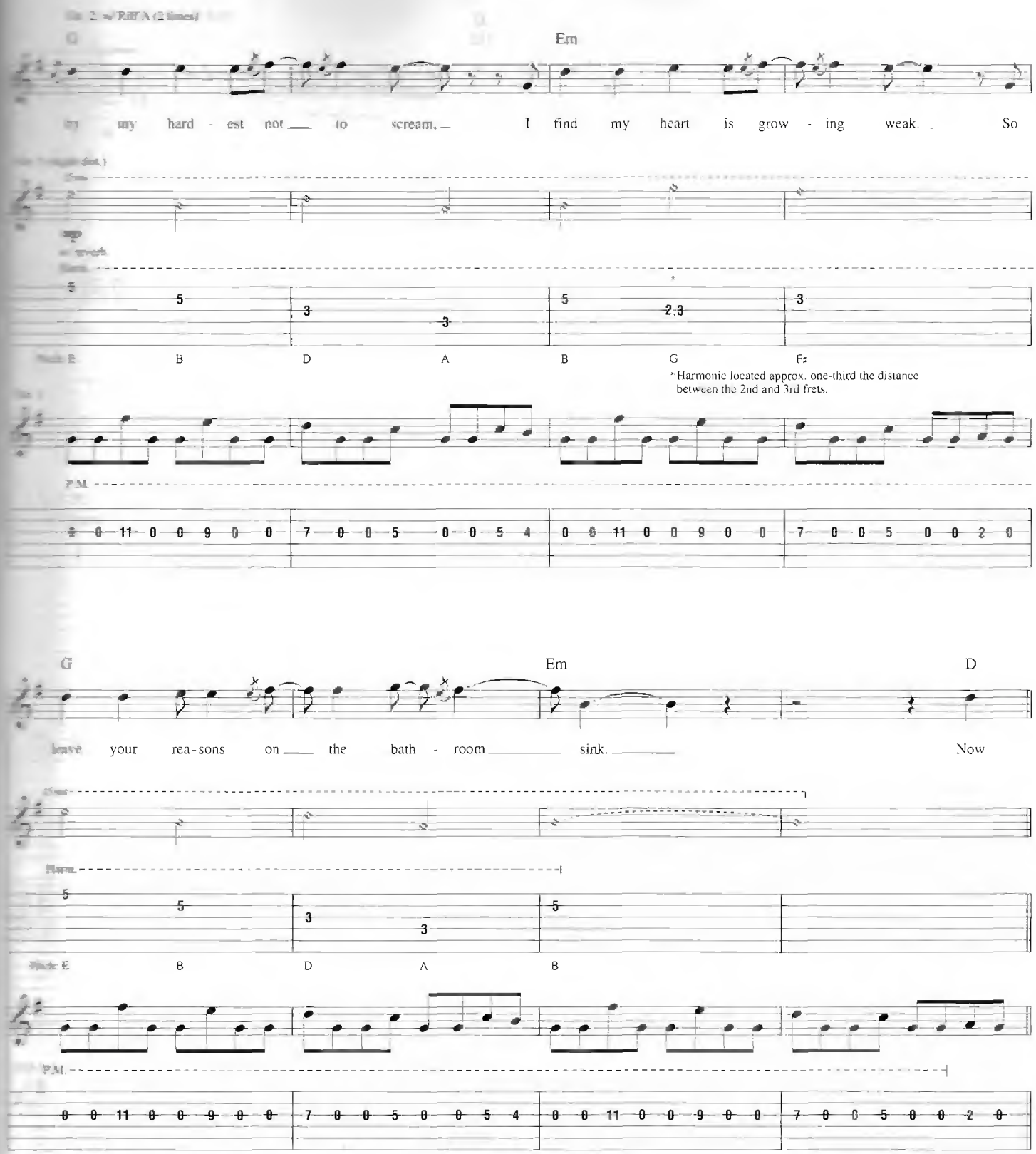


Verse

Gtr. 1: w/ Riff A (2 times)
Gtr. 2: w/ Riff A







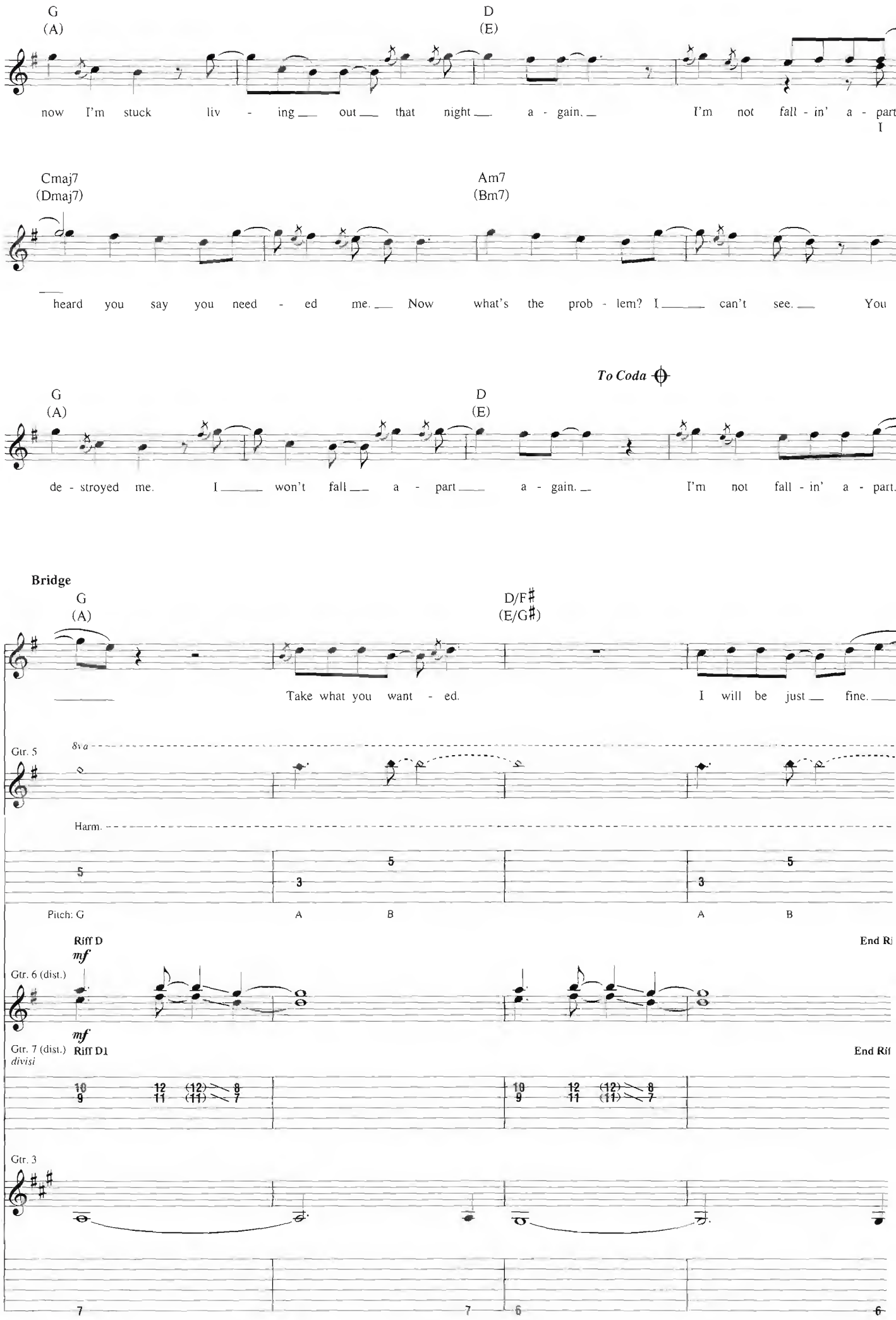
Chorus

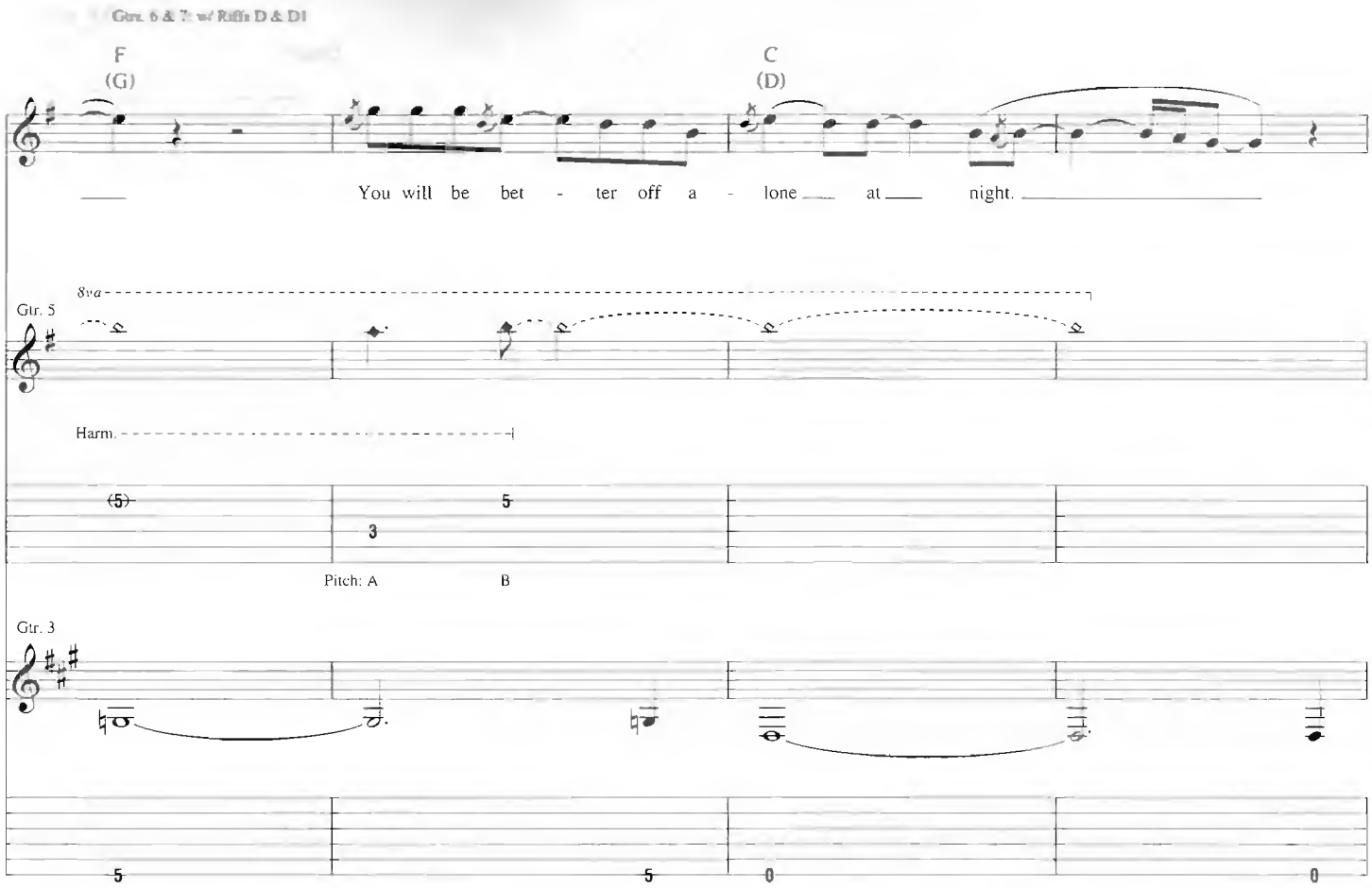
Gtrs. 1 & 2: w/ Riff C (2 times)
Gtr. 3: w/ Rhy. Fig. 1 (2 times)
Gtr. 4: w/ Riff C1 (2 times)
Gtr. 5 tacet
2nd time, Gtrs. 6 & 7 tacet

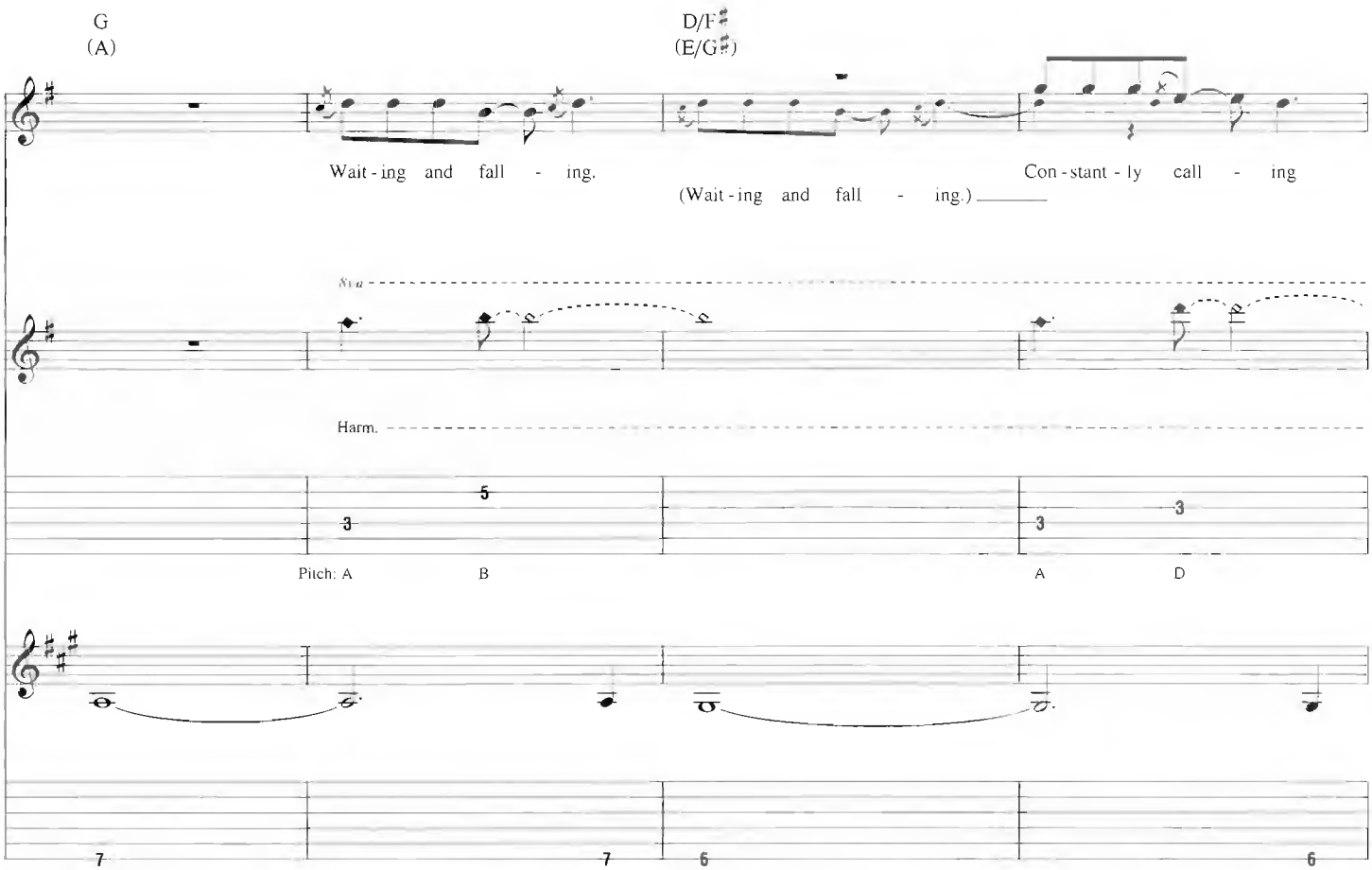
Cmaj7 (Dmaj7)* Am7 (Bm7)

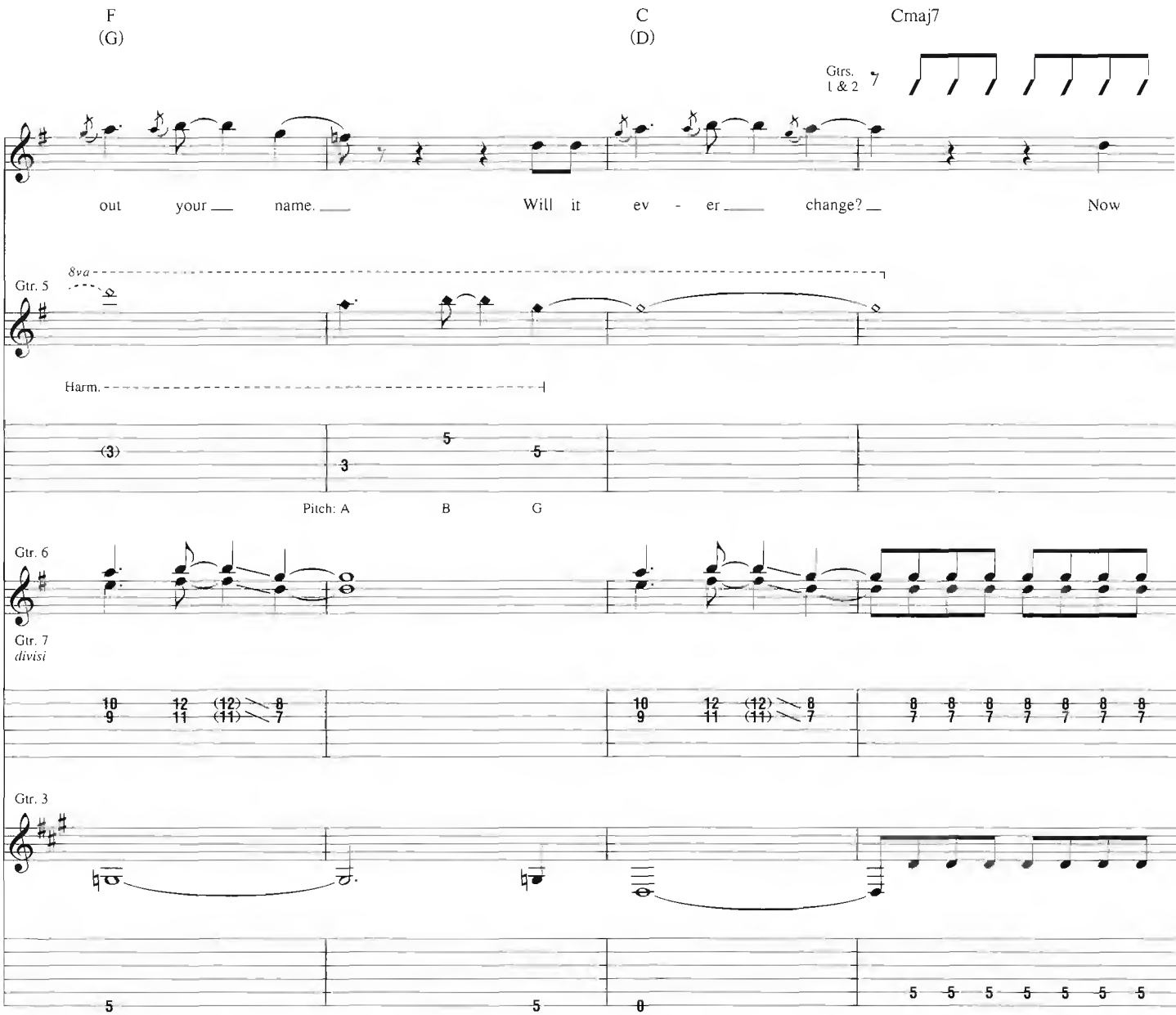
I can't walk, I can't talk an - y - more since you walked out the door. And

*Symbols in parentheses represent chord names respective to de-tuned guitar. Symbols above represent actual sounding chords.

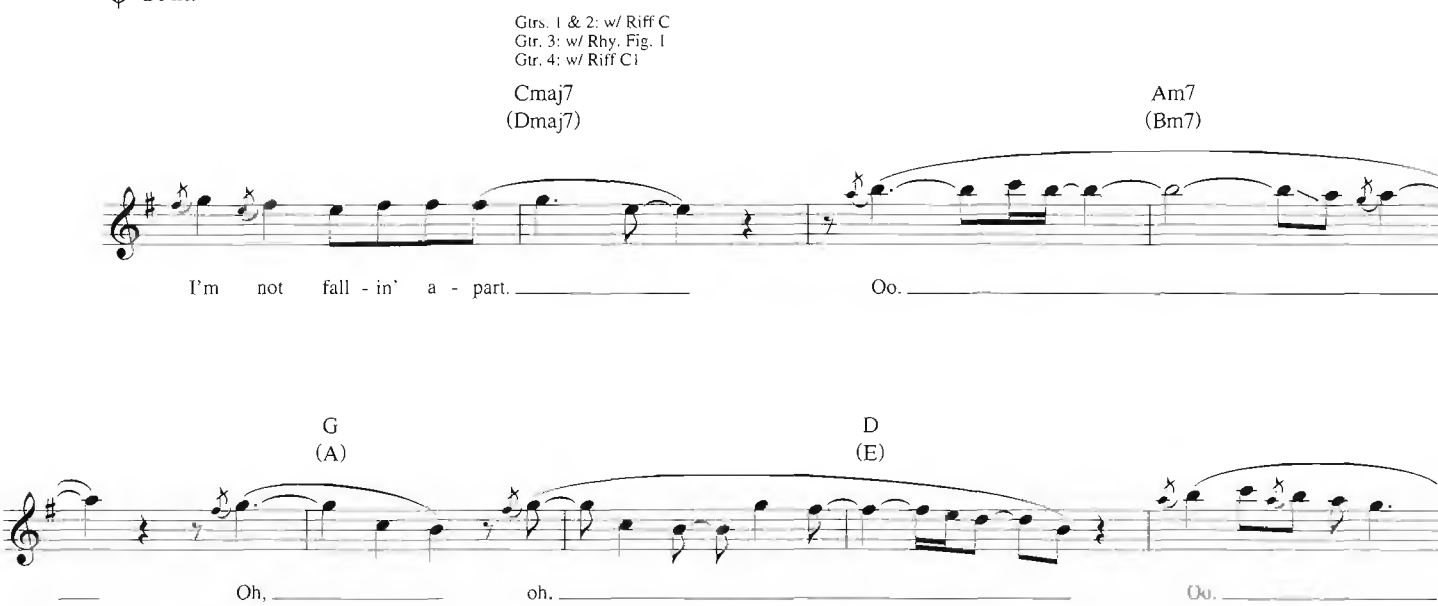

G
(A)
D
(E)
now I'm stuck liv - ing out that night a - gain. I'm not fall - in' a - part
I
Cmaj7
(Dmaj7)
Am7
(Bm7)
heard you say you need - ed me. Now what's the prob - lem? I can't see. You
To Coda
G
(A)
D
(E)
de - stroyed me. I won't fall a - part a - gain. I'm not fall - in' a - part.
Bridge
G
(A)
D/F♯
(E/G♯)
Take what you want - ed. I will be just fine.
Gtr. 5
8va
Harm.
Pitch: G
A
B
A
B
Riff D
mf
Gtr. 6 (dist.)
End Ri
mf
Gtr. 7 (dist.)
divisi
Riff D1
End Rif
Gtr. 3


Gtr. 6 & 7: w/ Riffs D & D1
F
(G)
C
(D)
You will be bet - ter off a - lone at night.
8va
Gtr. 5
Harm.
(5)
5
3
Pitch: A
B
Gtr. 3
5
5
0
0


G
(A)
D/F♯
(E/G♯)
Wait - ing and fall - ing.
(Wait - ing and fall - ing.)
Con - stant - ly call - ing
8va
Harm.
3
5
3
3
Pitch: A
B
A
D
7
7
6
6


F
(G)
C
(D)
Cmaj7
Gtrs. 1 & 2
out your name. Will it ev - er change? Now
Gtr. 5
8va
Harm.
Pitch: A B G
Gtr. 6
Gtr. 7
divisi
Gtr. 3

Coda


Gtrs. 1 & 2: w/ Riff C
Gtr. 3: w/ Rhy. Fig. 1
Gtr. 4: w/ Riff C1
Cmaj7
(Dmaj7)
Am7
(Bm7)
I'm not fall - in' a - part.
Oo.
G
(A)
D
(E)
Oh,
oh.
Oo.

Outro

Gtr. 1: w/ Riff A (till fade)
Gtr. 2: w/ Riff A (2 times)

Gtr. 4 tacet

G D/F♯ Em D/F♯

Gtr. 4

Begin fade

G D/F♯ Em D/F♯

8va

Gtr. 5

Harm.

Pitch: G

Fade out

G D/F♯ Em D/F♯

8va

Gtr. 5

Harm.

Pitch: D

Gtr. 2

P.M.

0 0 2 0 0 4 0 5 0 0 4 0 0 2 0 2 0 0 4 4 4 0 0 2 2 0 2 2 2 0 2 0

Kiwi

Words and Music by Adam Levine and Jesse Carmichael

Gtr. 7: Drop D tuning:
(low to high) D-A-D-G-B-E

Verse
Moderately fast ♩ = 141

**Em7

1. You're such a flirt, I know you hurt. And so do I, I em - pa - thize.

Riff A — End Riff

*Gtr. 1

mf

*Bass arr. for gtr.
**Chord symbols reflect implied harmony.

Gtr. 1: w/ Riff A

I see you out, you nev - er cared. A con - ver - sa - tion we nev - er shared.

But it's so strange, it's some - thing new. A - maz - ing feel - ings that I

Riff B
Gtr. 2 (elec.)

mf
w/ clean tone
P.M.

Riff B1
Gtr. 3 (elec.)

mf
w/ clean tone
P.M.

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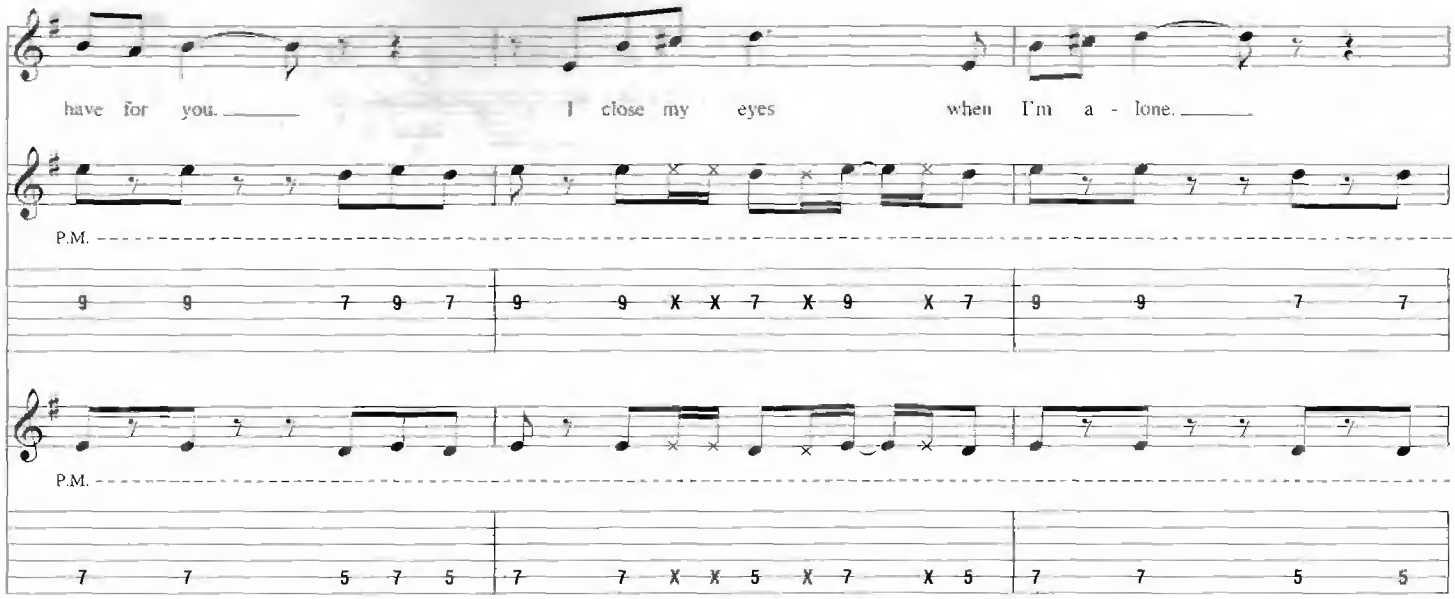
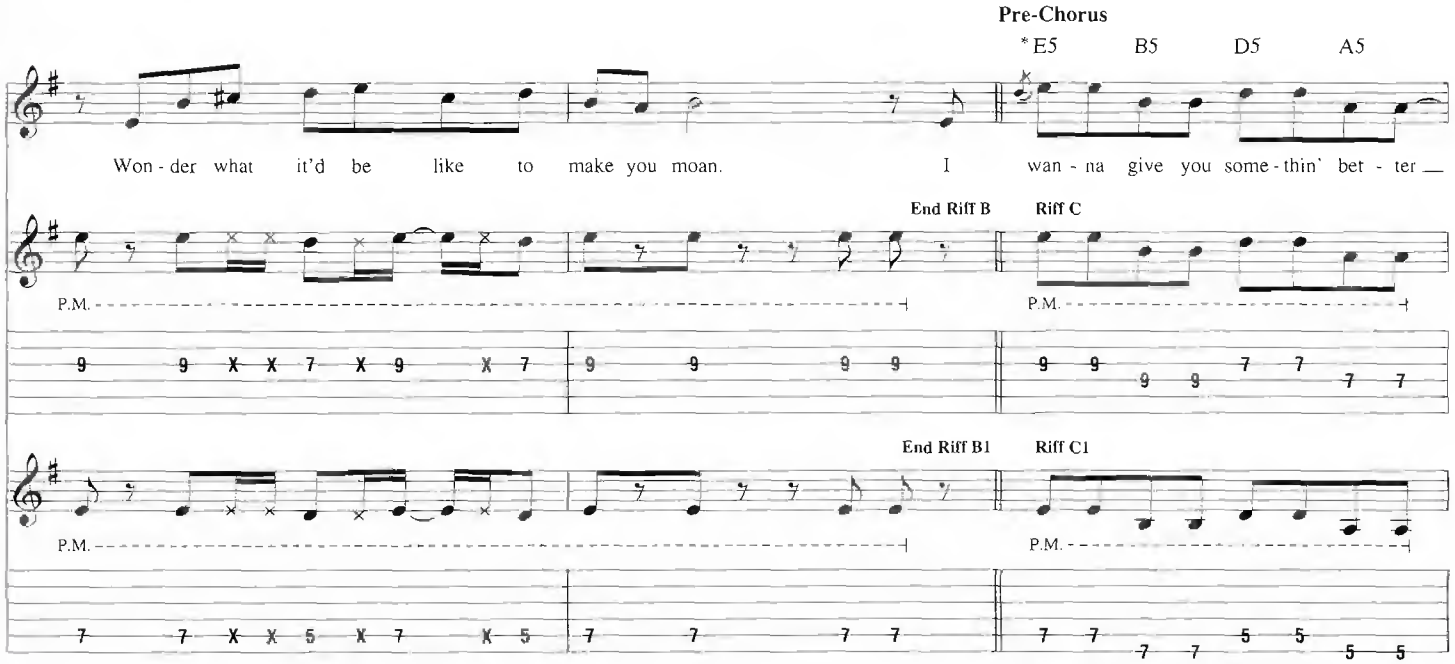
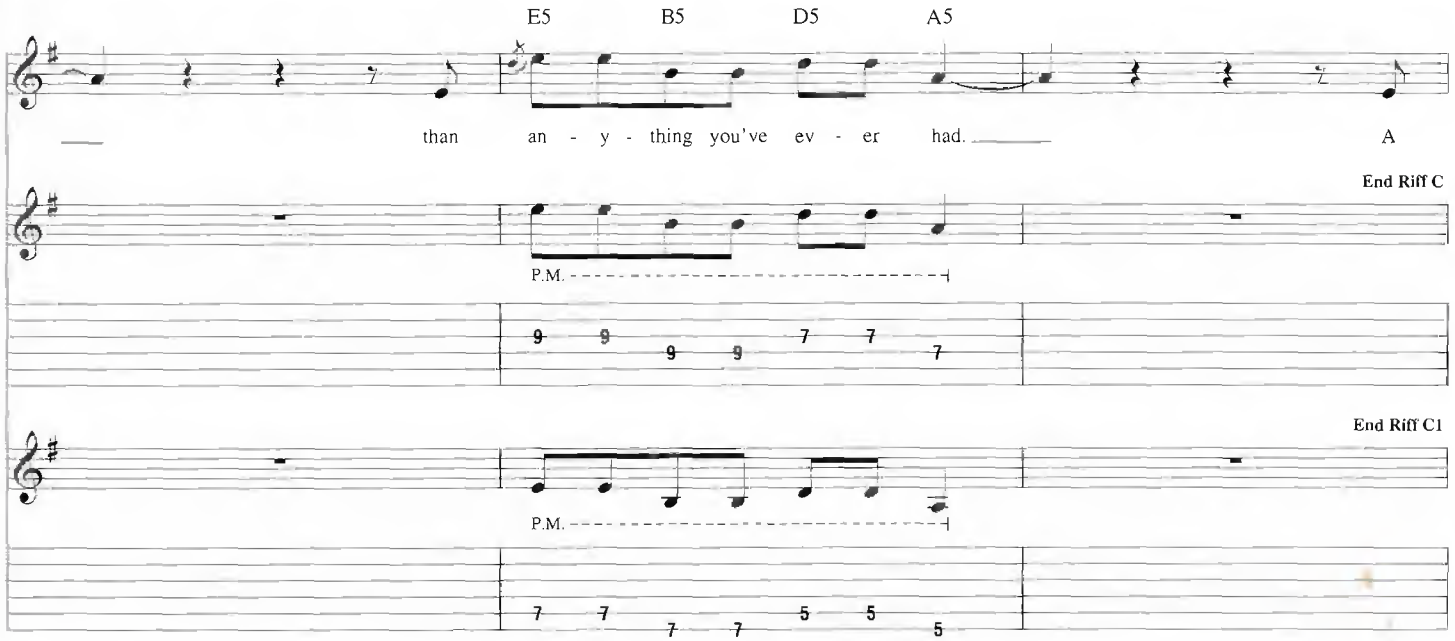




*Chord symbols reflect overall harmony.



Gtrs. 2 & 3: w/ Riffs C & C1

E5 B5 D5 A5 E5 B5 D5 A5

strong - er and a fast - er lov - er, the world, it dis - ap - pears so fast.

Chorus

Em7

Sweet Ki - wi, your juic - es drip - pin' down my chin. So

Rhy. Fig. 1

*Gtrs. 2 & 3

f

w/ slight dist.

*Composite arrangement

A E N.C.

please let me, don't stop it be - fore it be - gins.

End Rhy. Fig. 1

let ring - -|

Verse

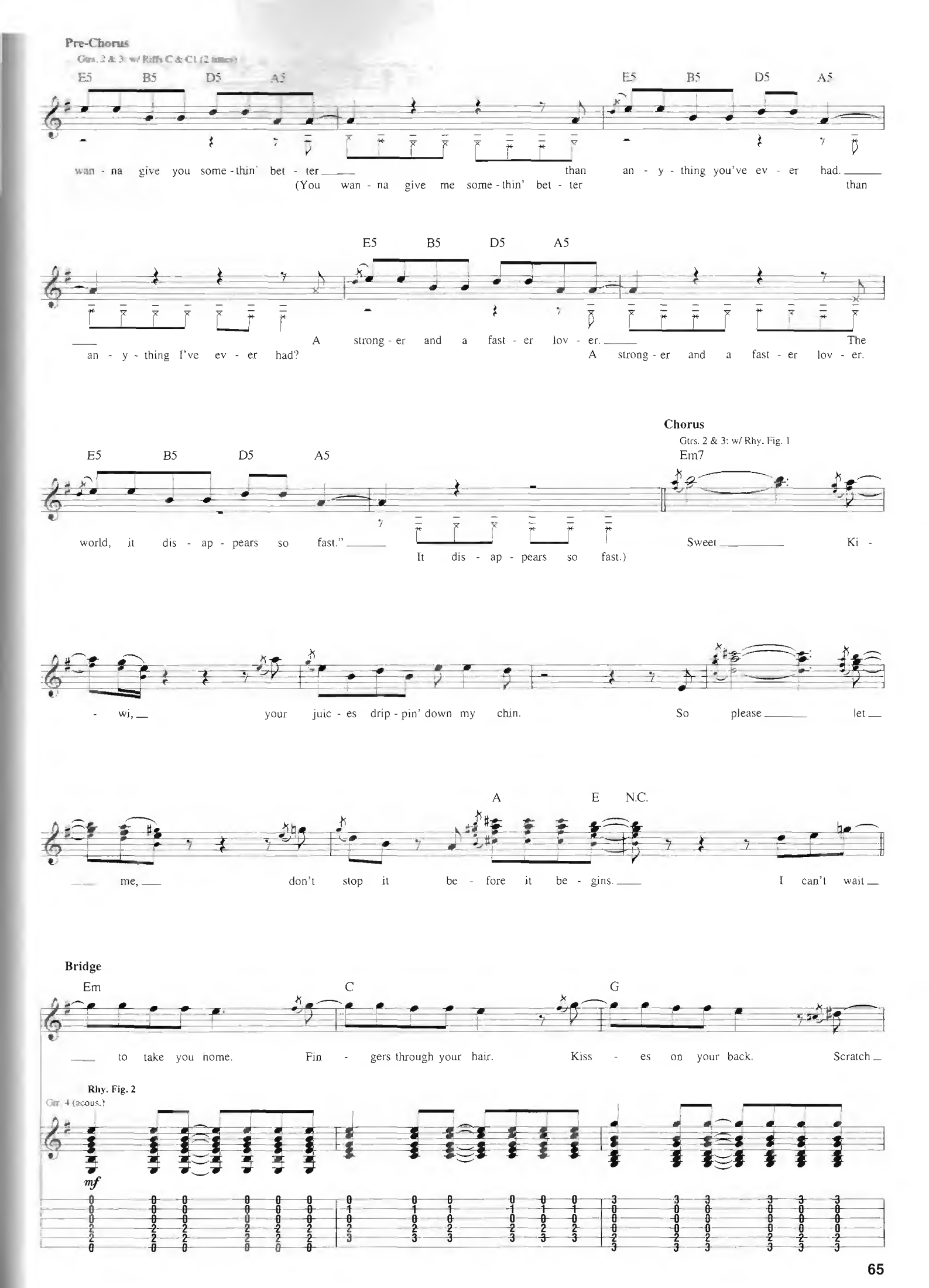
Gtrs. 2 & 3: w/ Riffs B & B1

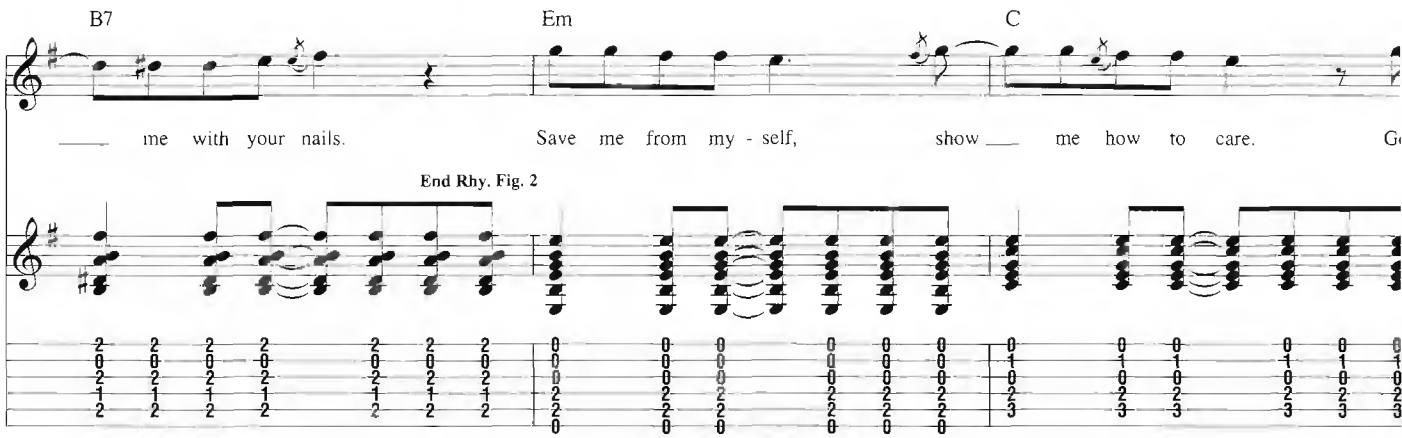
Em7

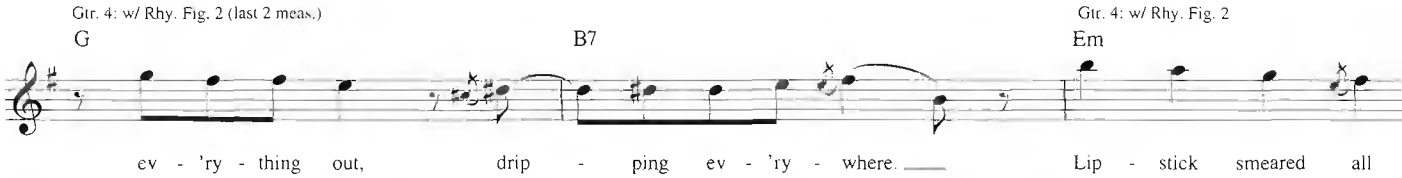
2. So give it up and don't pre - tend. And spread your arms and legs a - cross the bed.

And when you shake, you won't re - gret the things I whis - pered in your ear. I said. "I

Female - spoken: (What?)

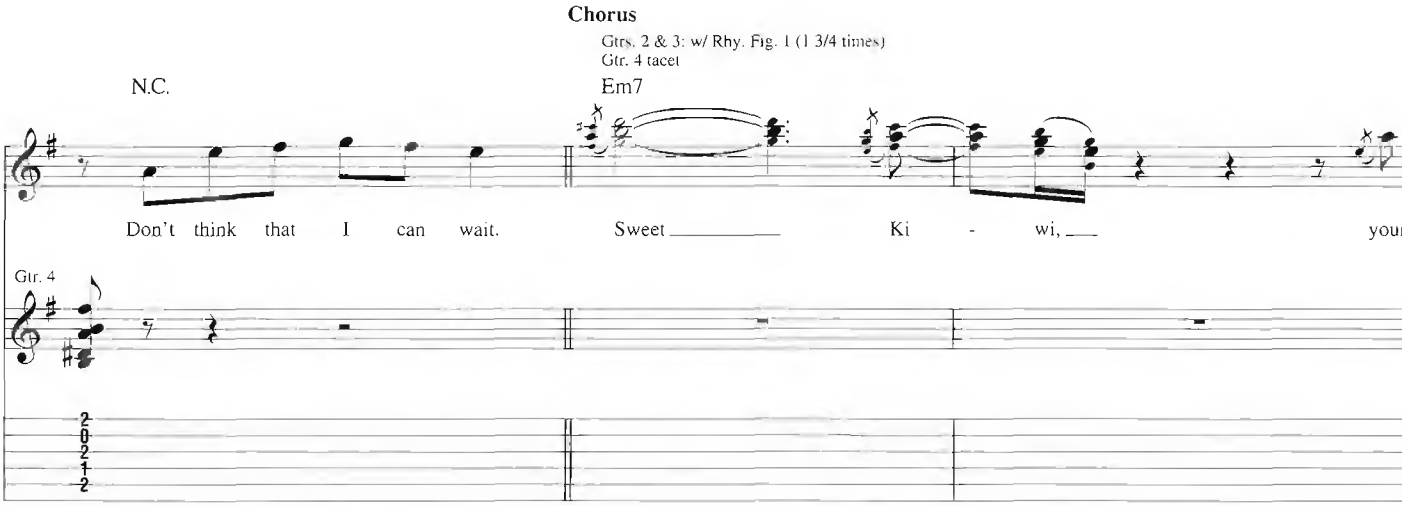

Pre-Chorus
Gtrs. 2 & 3: w/ Riffs C & C1 (2 times)
E5 B5 D5 A5
wan - na give you some - thin' bet - ter than an - y - thing you've ev - er had.
(You wan - na give me some - thin' bet - ter than
an - y - thing I've ev - er had?
A strong - er and a fast - er lov - er. The
A strong - er and a fast - er lov - er.
Chorus
Gtrs. 2 & 3: w/ Rhy. Fig. 1
Em7
world, it dis - ap - pears so fast."
It dis - ap - pears so fast.)
Sweet Ki -
- wi, your juic - es drip - pin' down my chin. So please let
A E N.C.
me, don't stop it be - fore it be - gins. I can't wait
Bridge
Em C G
to take you home. Fin - gers through your hair. Kiss - es on your back. Scratch
Rhy. Fig. 2
Gtr. 4 (acous.)
mf

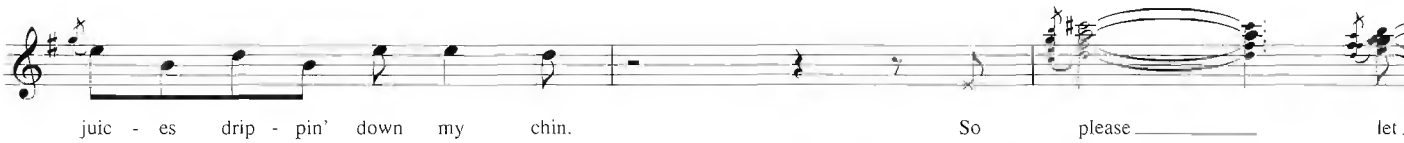

B7
Em
C
me with your nails.
Save me from my - self,
show me how to care.
End Rhy. Fig. 2

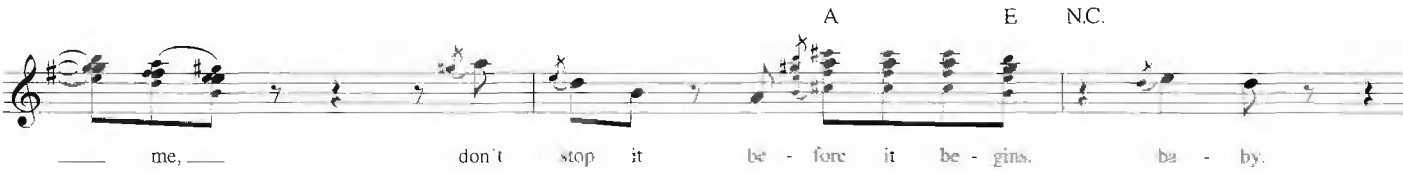

Gtr. 4: w/ Rhy. Fig. 2 (last 2 meas.)
G
B7
Gtr. 4: w/ Rhy. Fig. 2
Em
ev - 'ry - thing out,
drip - ping ev - 'ry - where.
Lip - stick smeared all

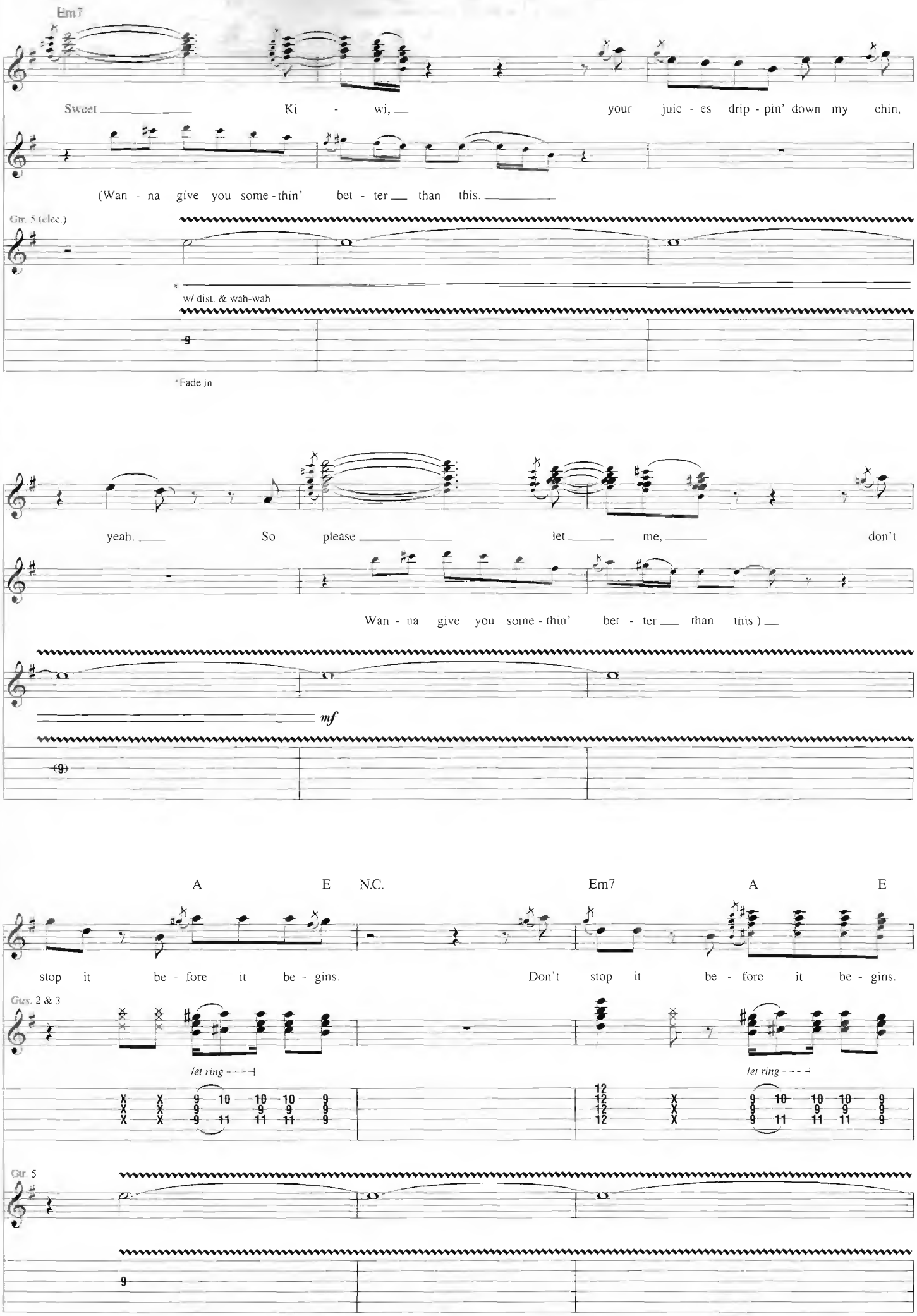
C
G
B7
o - ver your face.
How much long - er must we wait?

Chorus


Gtrs. 2 & 3: w/ Rhy. Fig. 1 (1 3/4 times)
Gtr. 4 tacet
N.C.
Em7
Don't think that I can wait.
Sweet Ki - wi,
Gtr. 4


juic - es drip - pin' down my chin.
So please


A
E
N.C.
me,
don't stop it be - fore it be - gins.
ba - by.


Em7
Sweet Ki - wi, your juic - es drip - pin' down my chin,
(Wan - na give you some - thin' bet - ter than this.
Gtr. 5 (elec.)
w/ dist. & wah-wah
*Fade in
yeah. So please let me, don't
Wan - na give you some - thin' bet - ter than this.)
mf
A E N.C. Em7 A E
stop it be - fore it be - gins. Don't stop it be - fore it be - gins.
Gtrs. 2 & 3
let ring
let ring
Gtr. 5

Gtrs. 2 & 3 tacet

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (last 2 meas., 3 times)

N.C. Em7 A E N.C.

D, d, don't, don't stop it be - fore it be - gins. Don't, don't

Gtr. 5

Em7 A E N.C. Em7 A E

stop it be - fore it be - gins. Don't, d, don't, don't stop it be - fore it be - gins.

Outro-Guitar Solo

Gtr. 5 tacet

N.C. E5 D5 E5 D5 E5 D5 E5 D5

*Gtr. 6 (elec.)

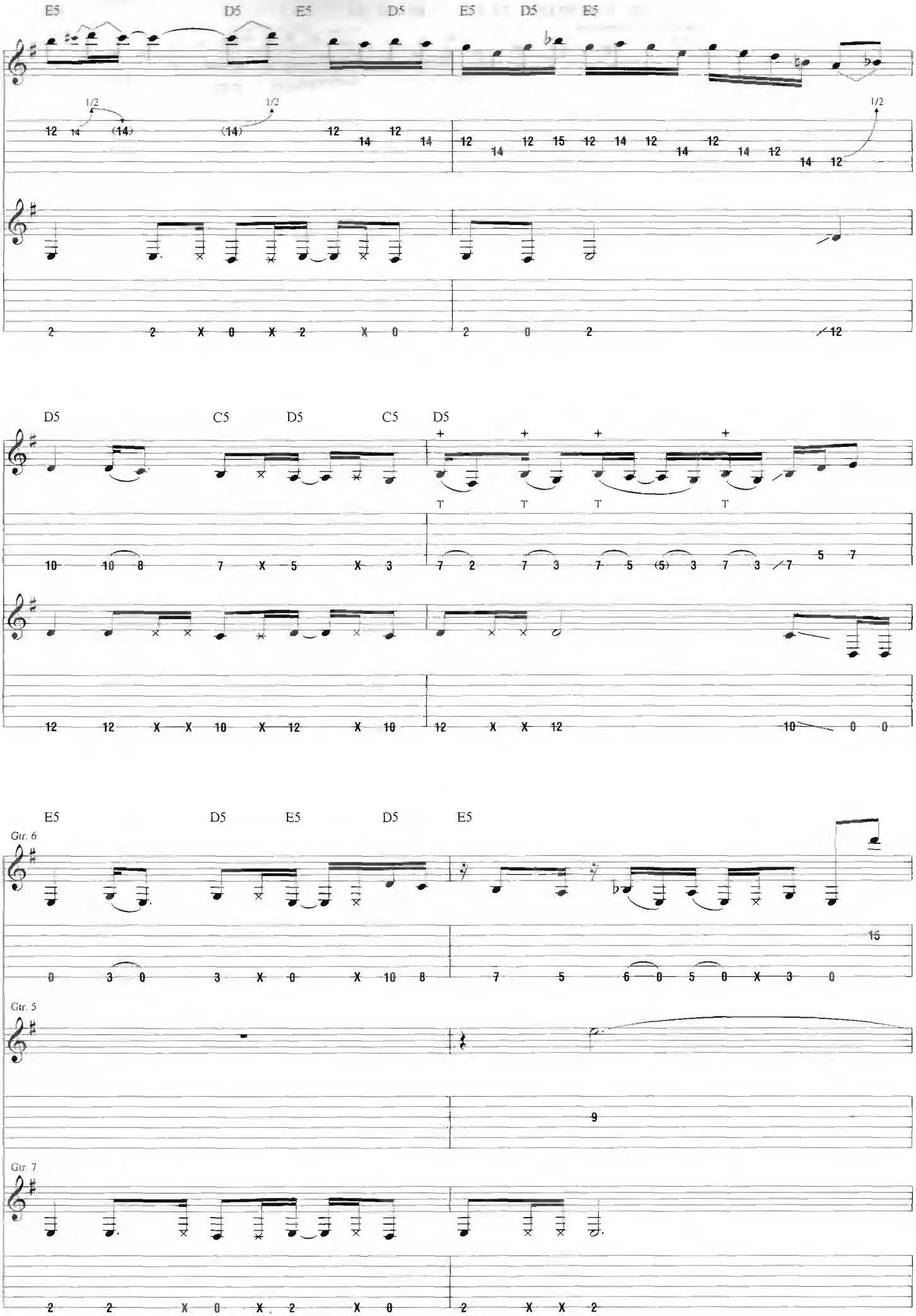
f w/ dist.

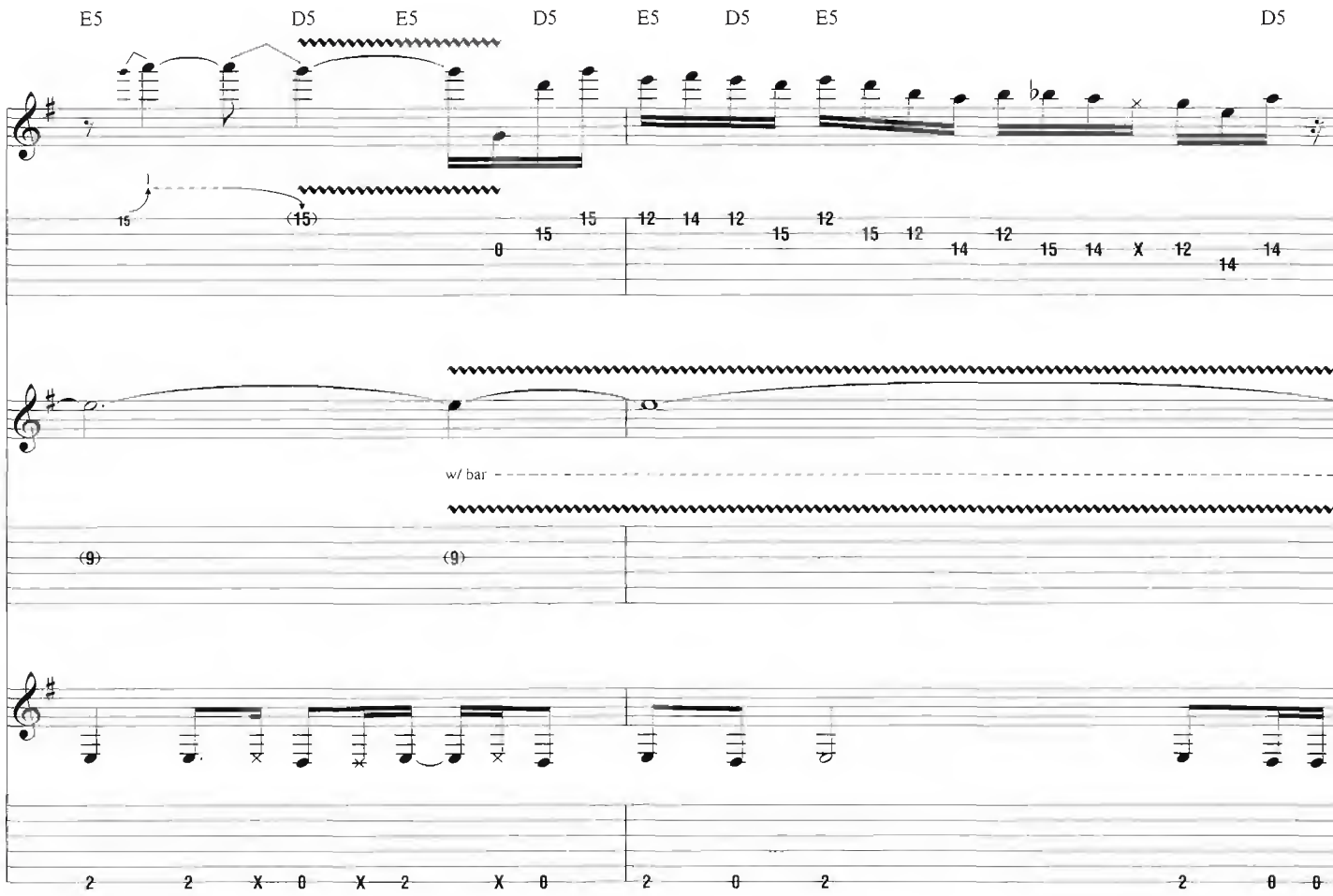
*Two gtrs. arr. for one.

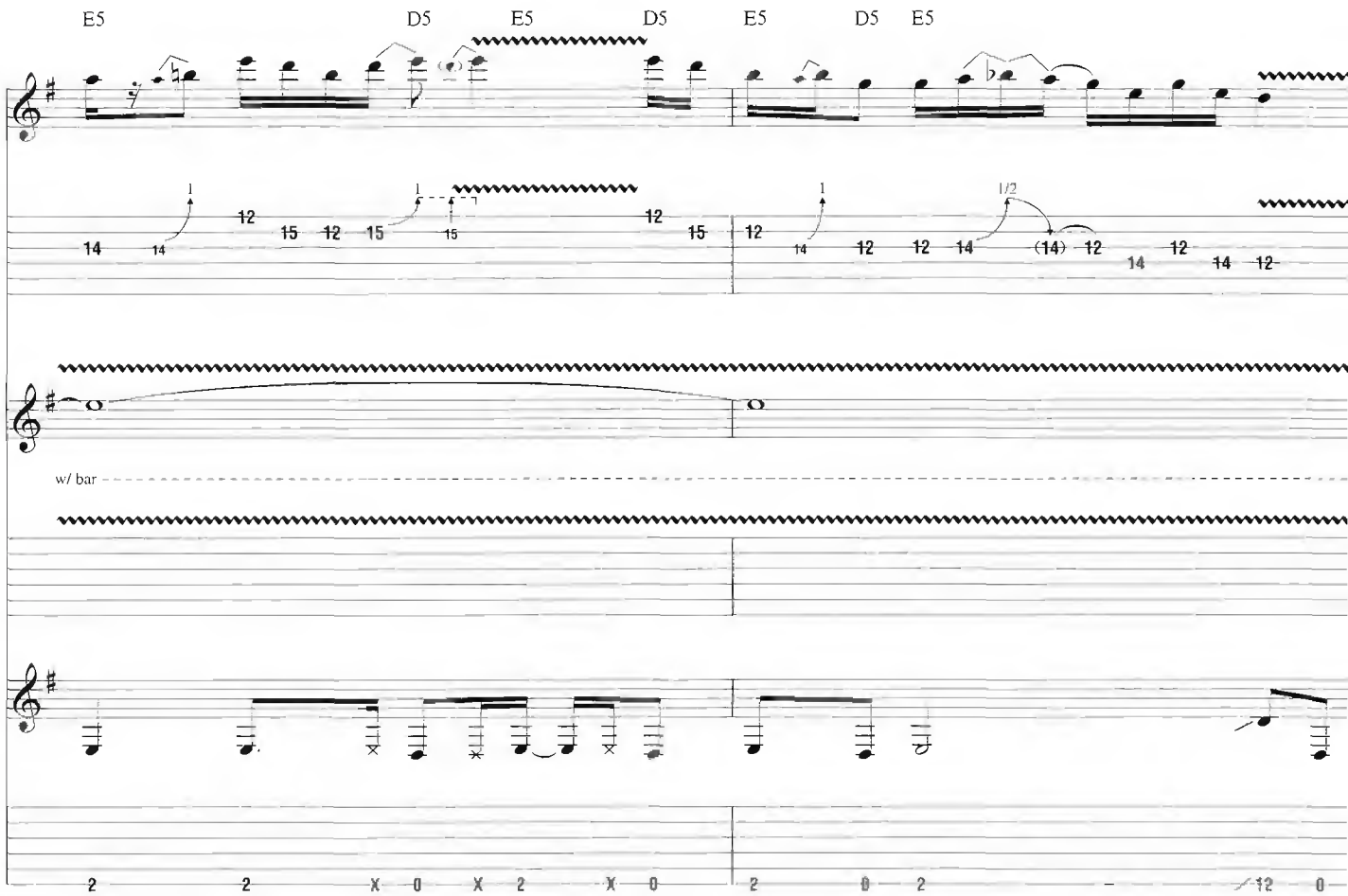
**Gtr. 7 (elec.)

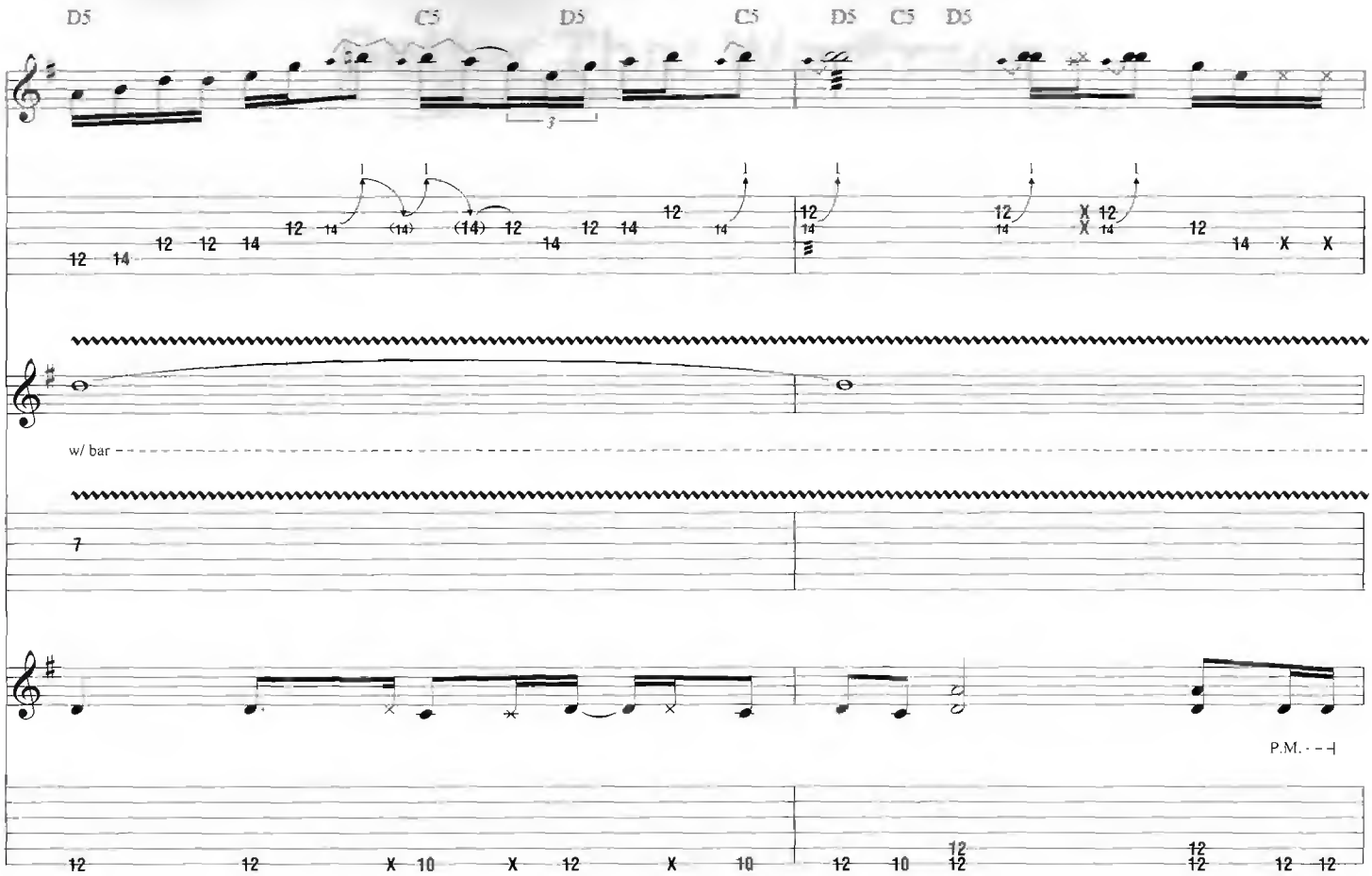
f w/ dist.

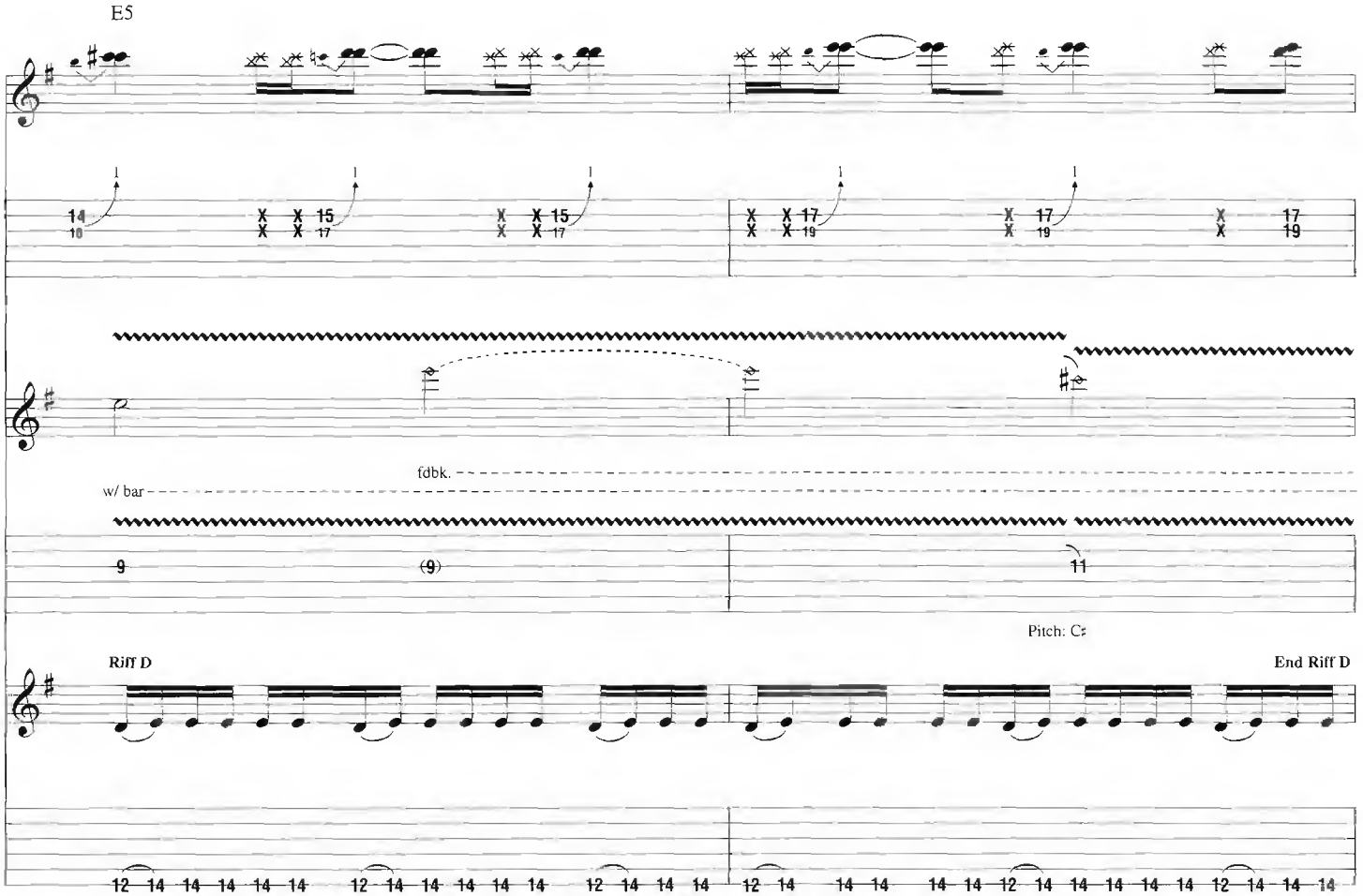
**Doubled throughout

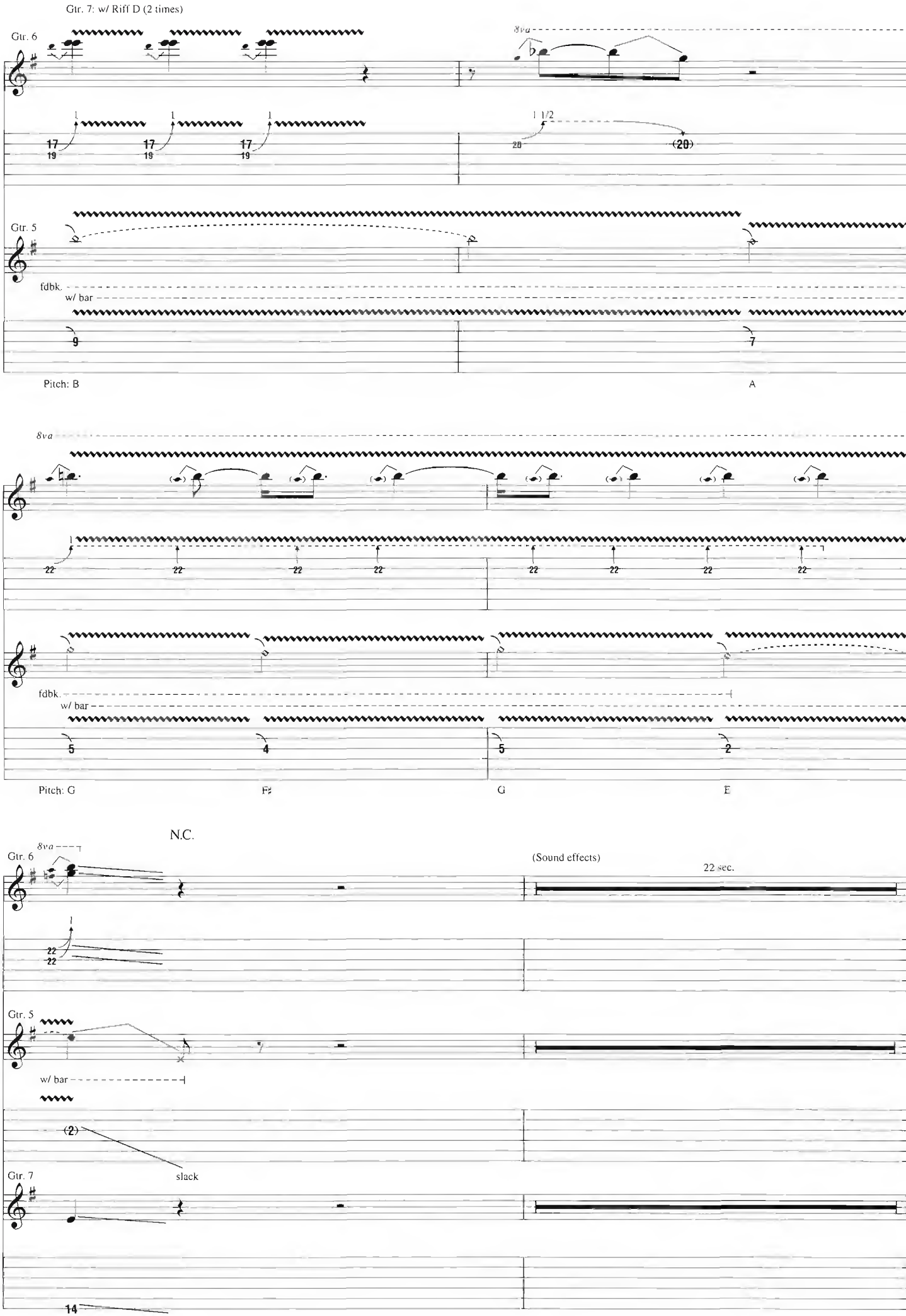

E5 D5 E5 D5 E5 D5 E5
1/2
D5 C5 D5 C5 D5
T T T T
E5 D5 E5 D5 E5
Gtr. 6
Gtr. 5
Gtr. 7


E5
D5
E5
D5
E5
D5
E5
D5
w/ bar


E5
D5
E5
D5
E5
D5
E5
w/ bar

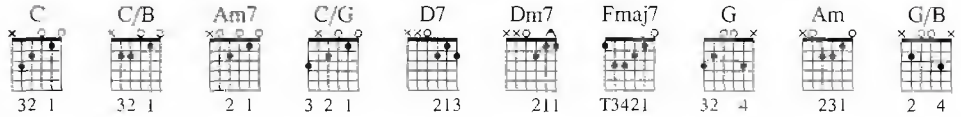

D5
C5
D5
C5
D5
C5
D5
w/ bar
7
P.M.


E5
fdbk.
w/ bar
Pitch: C♯
Riff D
End Riff D


Gtr. 7: w/ Riff D (2 times)
Gtr. 6
8va
1 1/2
Gtr. 5
fdbk.
w/ bar
Pitch: B
A
8va
fdbk.
w/ bar
Pitch: G
F♯
G
E
N.C.
8va
Gtr. 6
(Sound effects)
22 sec.
Gtr. 5
w/ bar
Gtr. 7
slack

Better That We Break

Words and Music by Adam Levine



Verse

Moderately ♩ = 81

N.C. C C/E

I. I nev - er knew per - fec - tion till I heard you speak, and now it kills me

Rhy. Fig. 1

*Gtr. 1

mf

w/ fingers

*Elec. piano arr. for gtr.

D7sus4

just to hear you say the sim - ple things. Now

C C/E

wak - ing up is hard to do, and sleep - ing's im - pos - si - ble too. And

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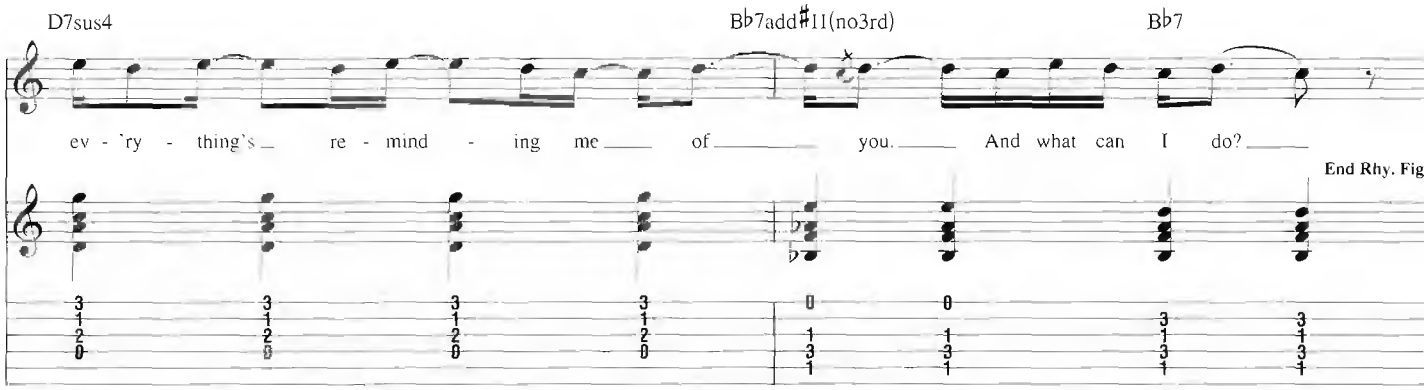
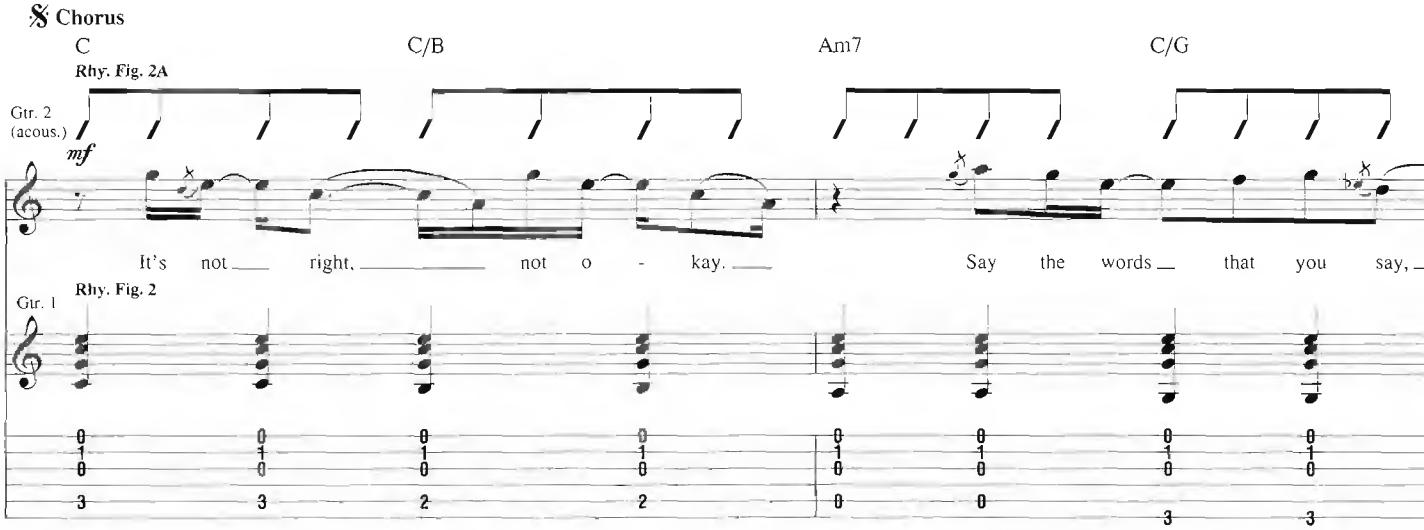
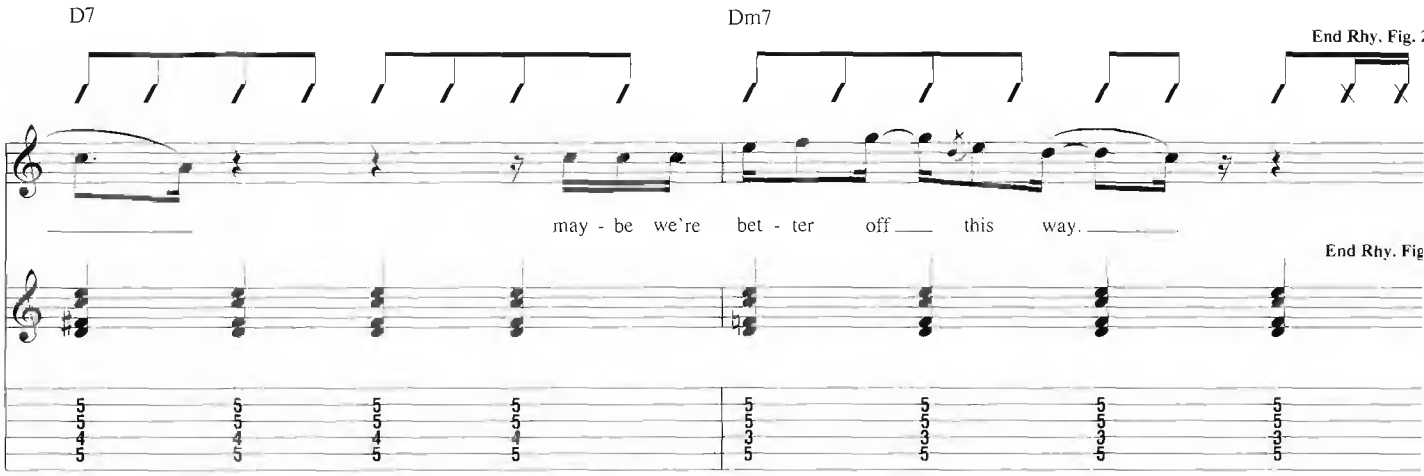
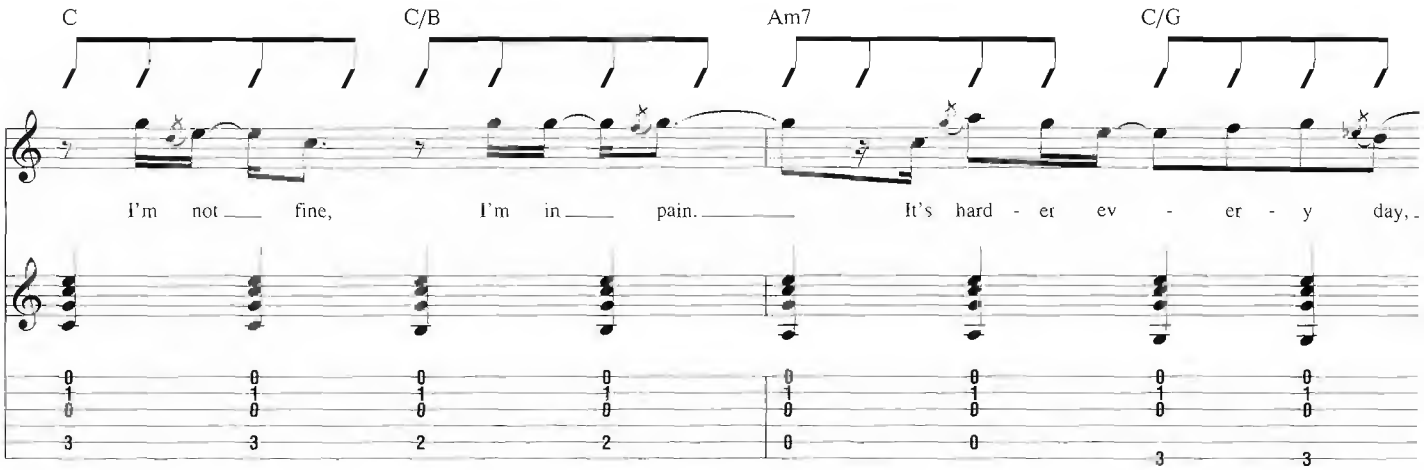
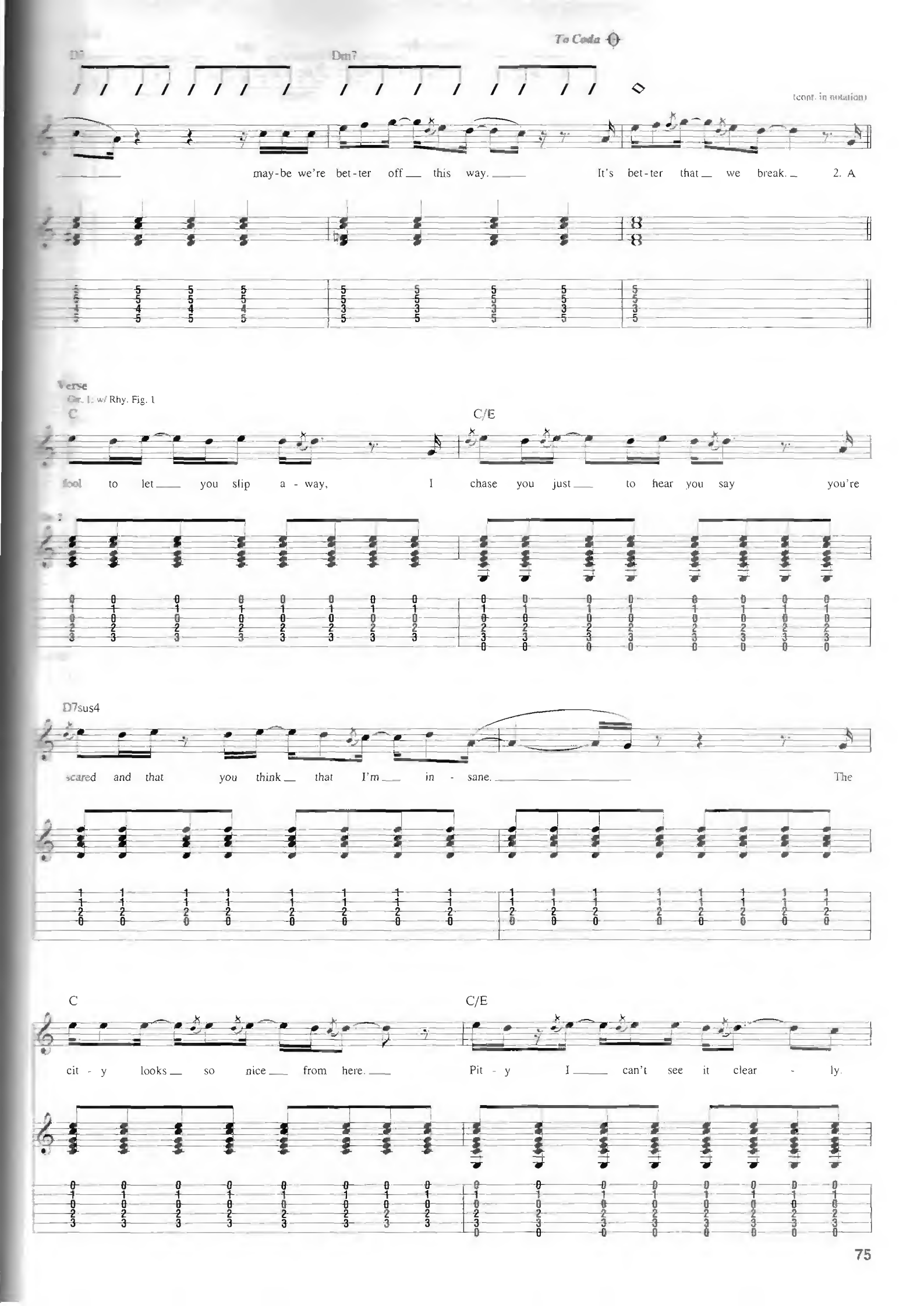
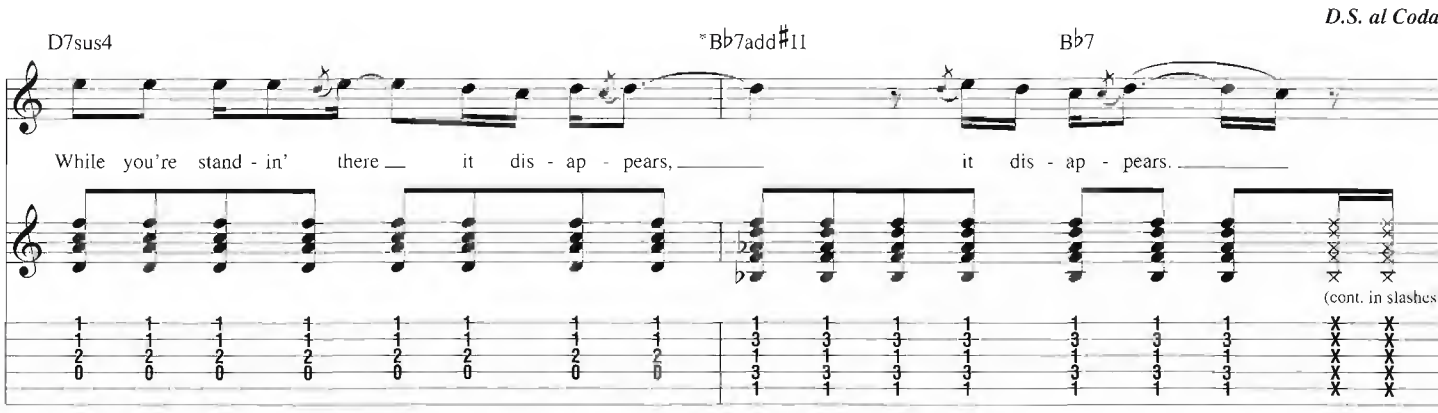

D7sus4
B♭7add♯11(no3rd)
B♭7
ev - 'ry - thing's re - mind - ing me of you. And what can I do?
End Rhy. Fig

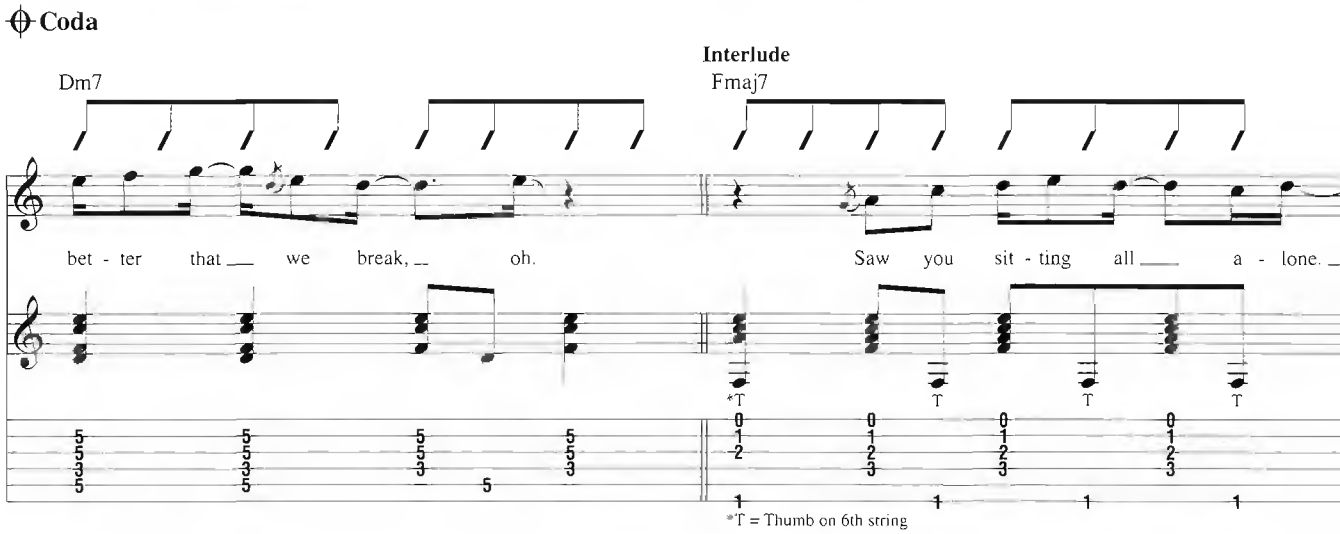

𝄋 Chorus
C
C/B
Am7
C/G
Rhy. Fig. 2A
Gtr. 2 (acous.)
mf
It's not right, not o - kay. Say the words that you say,
Gtr. 1
Rhy. Fig. 2

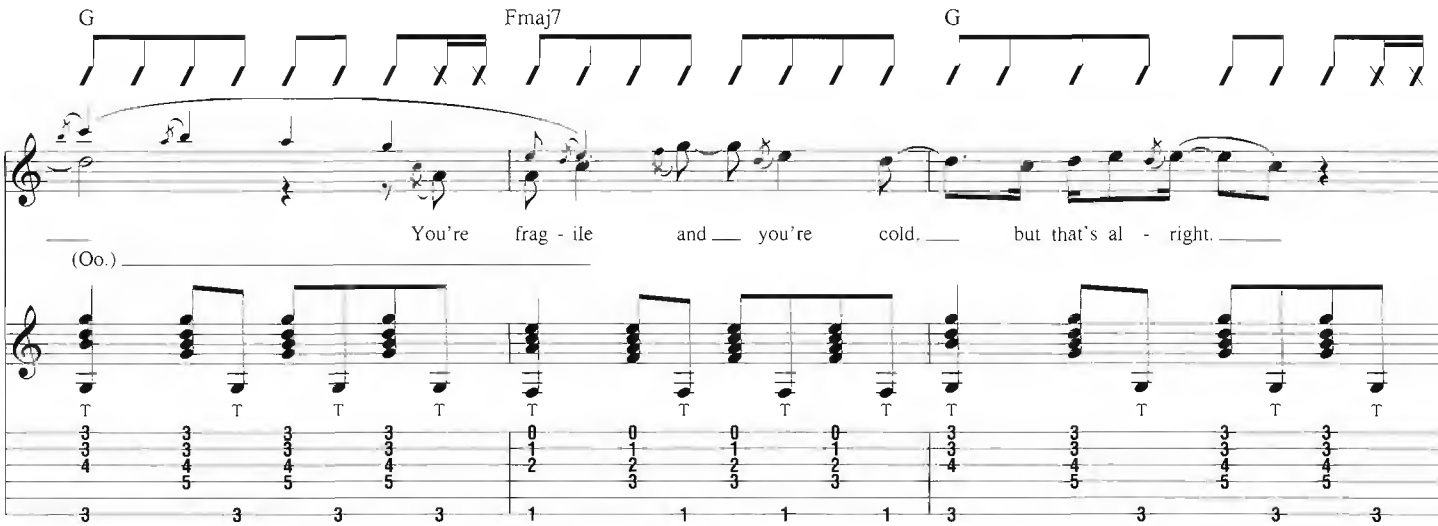

D7
Dm7
End Rhy. Fig.
may - be we're bet - ter off this way.
End Rhy. Fig

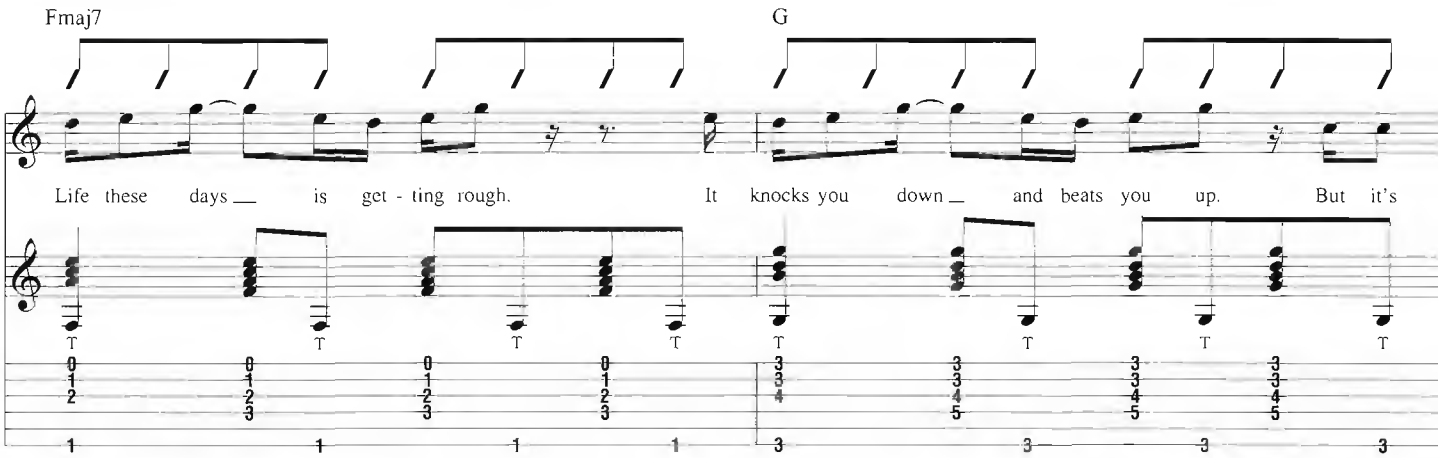

C
C/B
Am7
C/G
I'm not fine, I'm in pain. It's hard - er ev - er - y day,

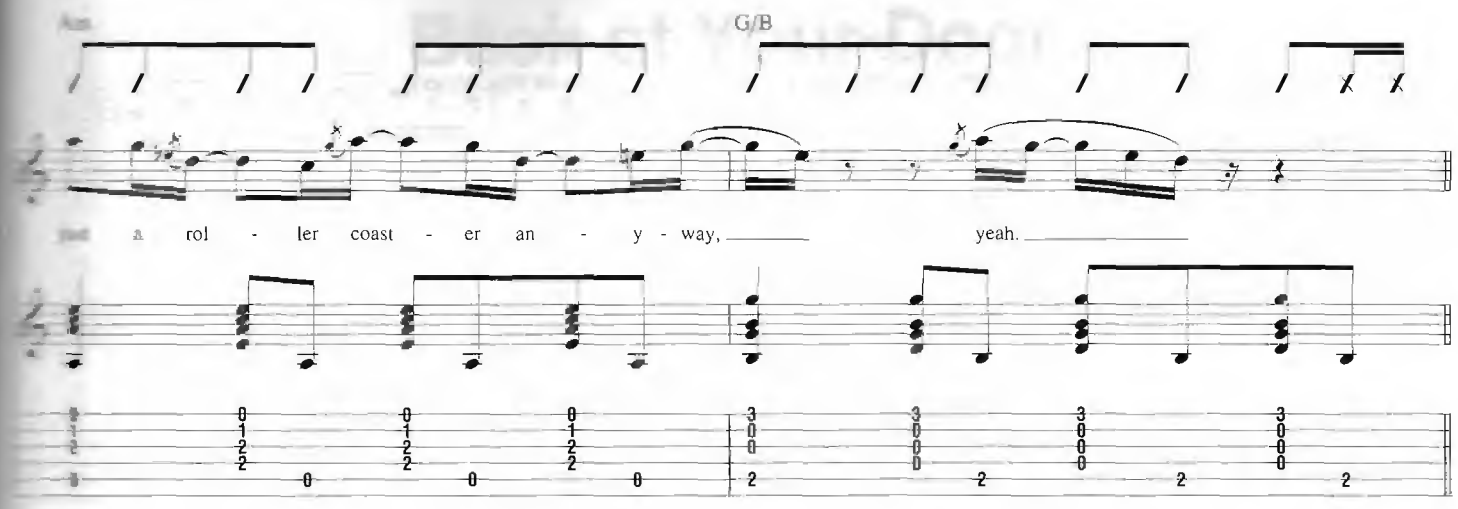

To Coda
D7
Dm7
(cont. in notation)
may-be we're bet-ter off this way. It's bet-ter that we break. 2. A
Verse
Gr. 1: w/ Rhy. Fig. 1
C
C/E
fool to let you slip a-way, I chase you just to hear you say you're
D7sus4
scared and that you think that I'm in-sane. The
C
C/E
cit-y looks so nice from here. Pit-y I can't see it clear-ly.


D.S. al Coda
D7sus4
*B♭7add♯11
B♭7
While you're stand - in' there it dis - ap - pears, it dis - ap - pears.
(cont. in slashes)
*Chord symbols reflect overall harmony.


Coda
Interlude
Dm7
Fmaj7
bet - ter that we break, oh.
Saw you sit - ting all a - lone.
*T = Thumb on 6th string

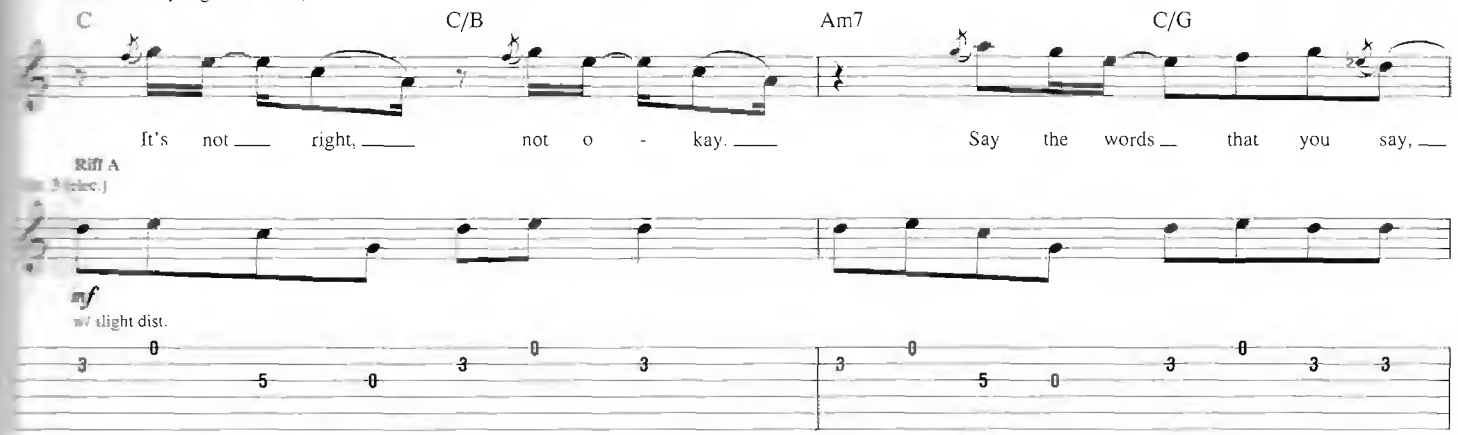

G
Fmaj7
G
You're frag - ile and you're cold, but that's al - right.
(Oo.)

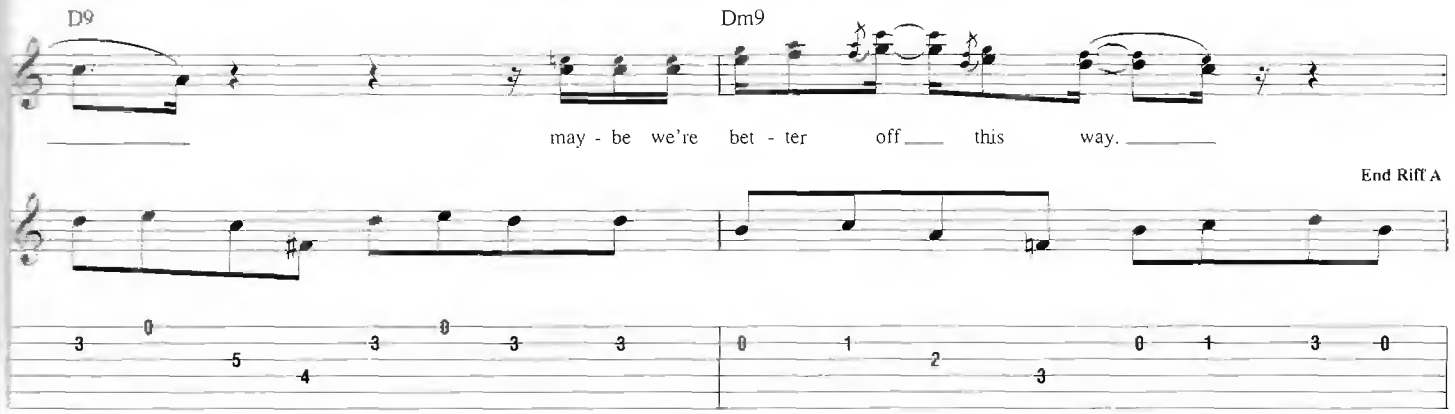

Fmaj7
G
Life these days is get - ting rough. It knocks you down and beats you up. But it's



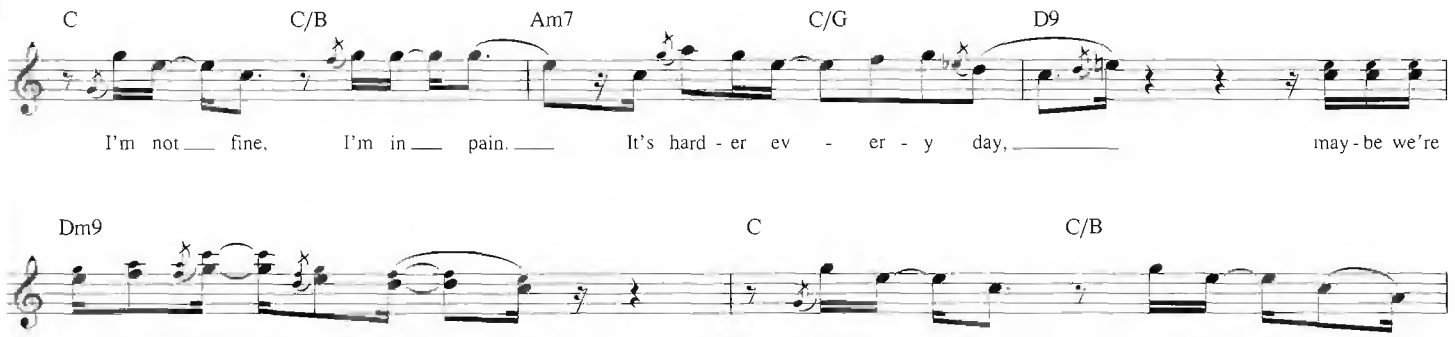
Chorus

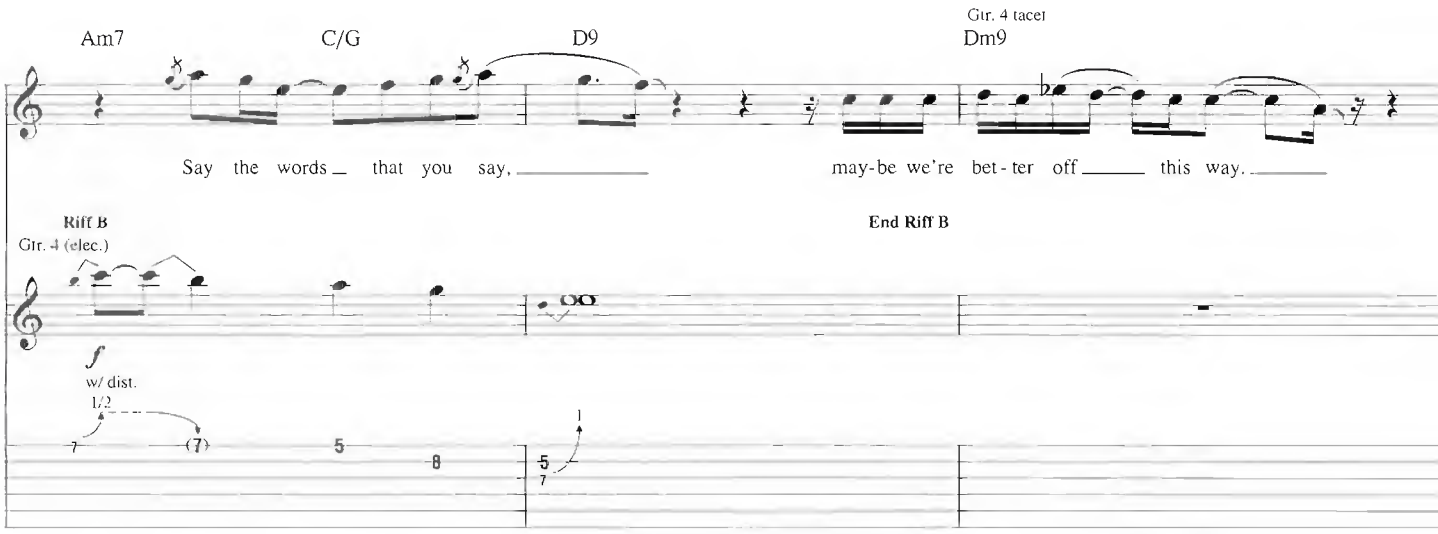
Gtr. 1: w/ Rhy. Fig. 2 (3 3/4 times)
Gtr. 2: w/ Rhy. Fig. 2A (3 times)

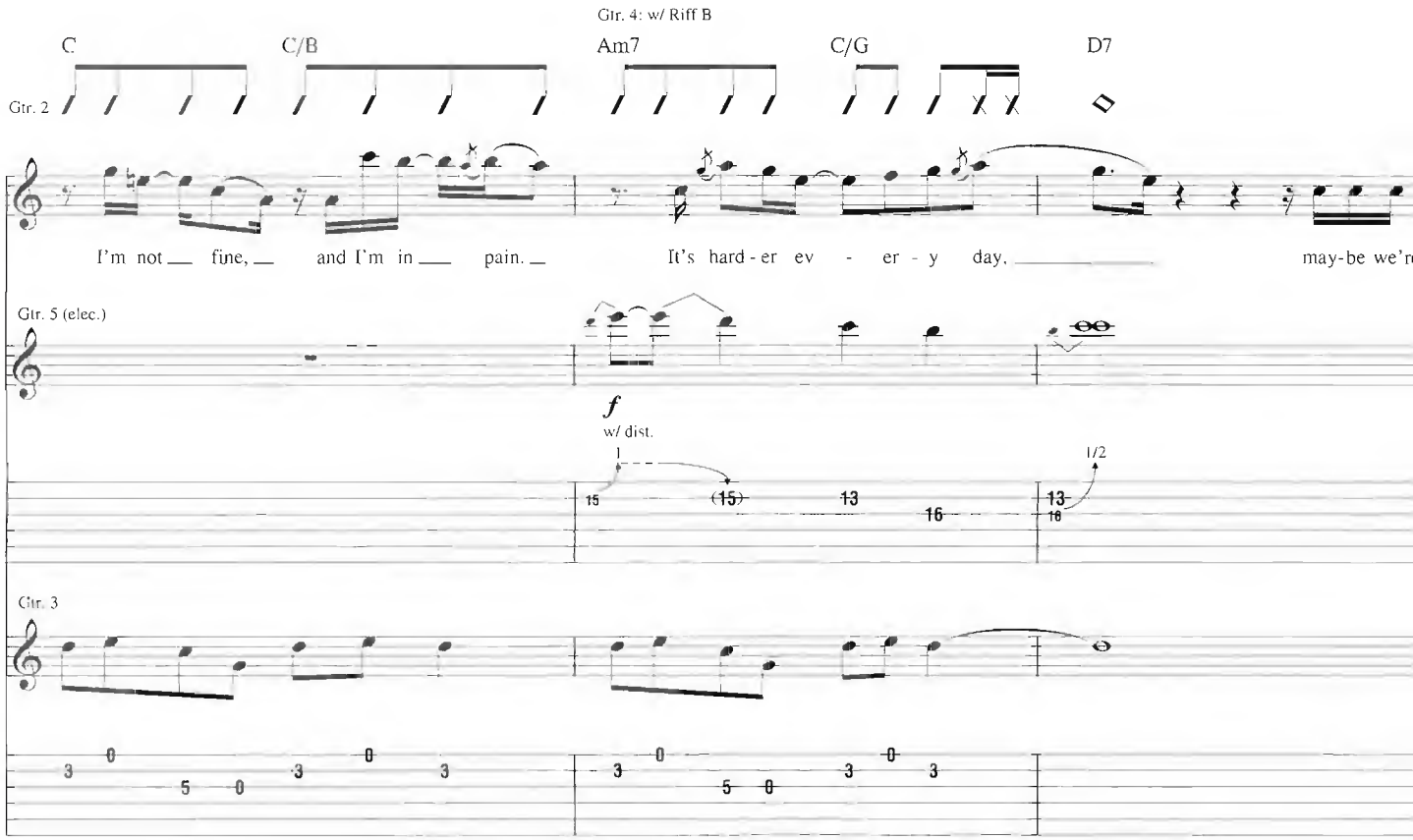


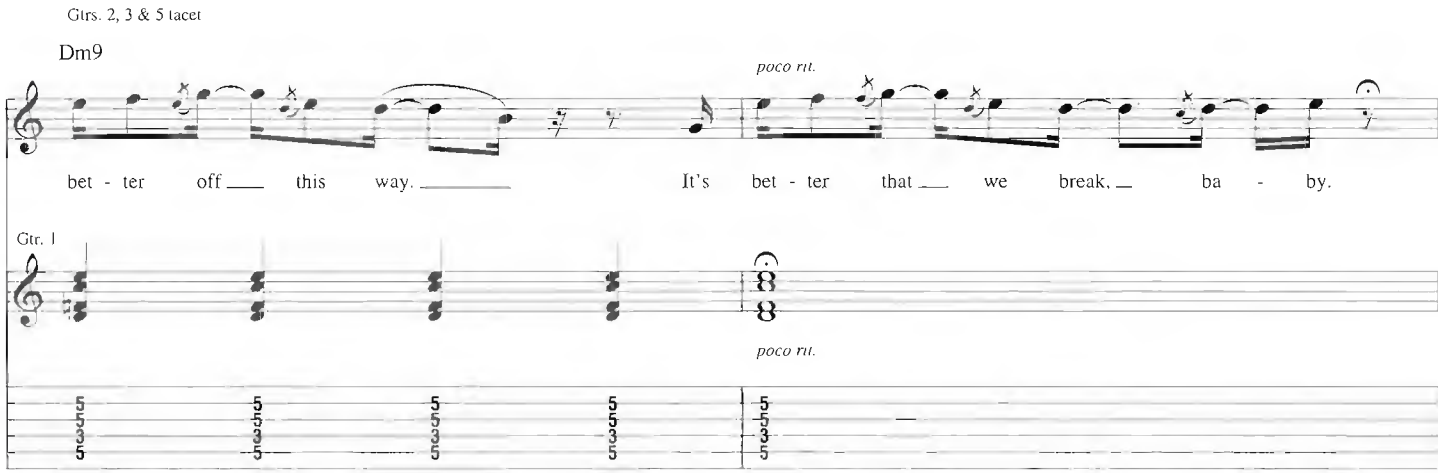


Gtr. 3: w/ Riff A (2 times)



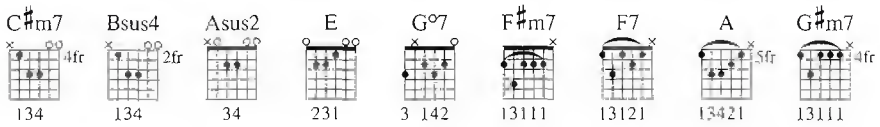

Am7
C/G
D9
Gtr. 4 tacet
Dm9
Say the words that you say,
may-be we're bet-ter off this way.
Riff B
Gtr. 4 (elec.)
End Riff B
w/ dist.
1/2


C
C/B
Gtr. 4: w/ Riff B
Am7
C/G
D7
Gtr. 2
I'm not fine, and I'm in pain.
It's hard-er ev - er - y day,
may-be we're
Gtr. 5 (elec.)
w/ dist.
1/2
Gtr. 3


Gtrs. 2, 3 & 5 tacet
Dm9
poco rit.
bet - ter off this way.
It's bet - ter that we break, ba - by.
Gtr. 1
poco rit.

Back at Your Door

Words and Music by Adam Levine and Jesse Carmichael



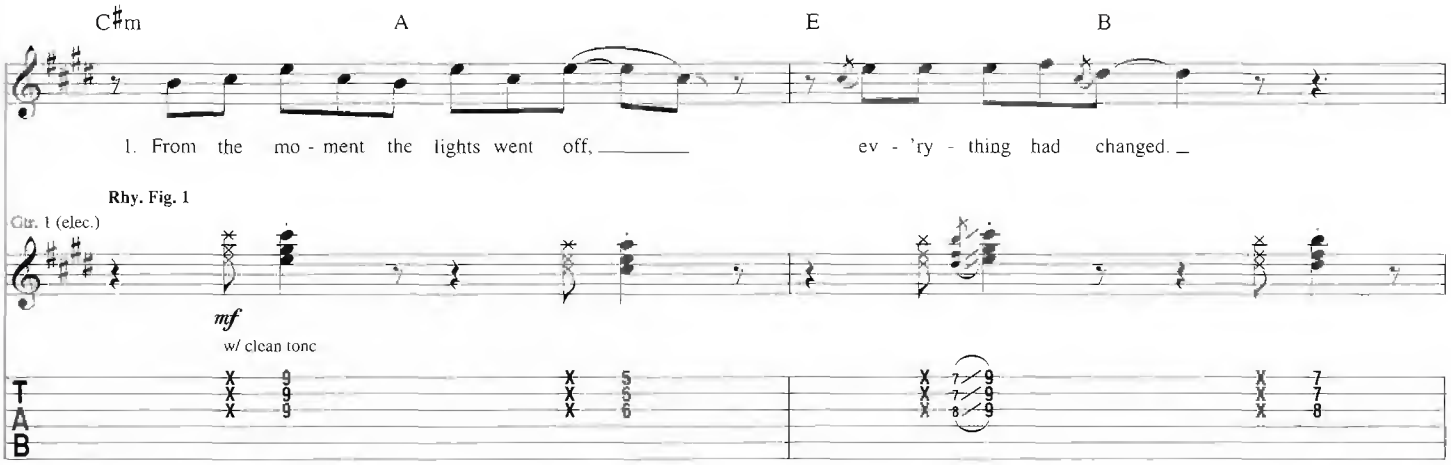
Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

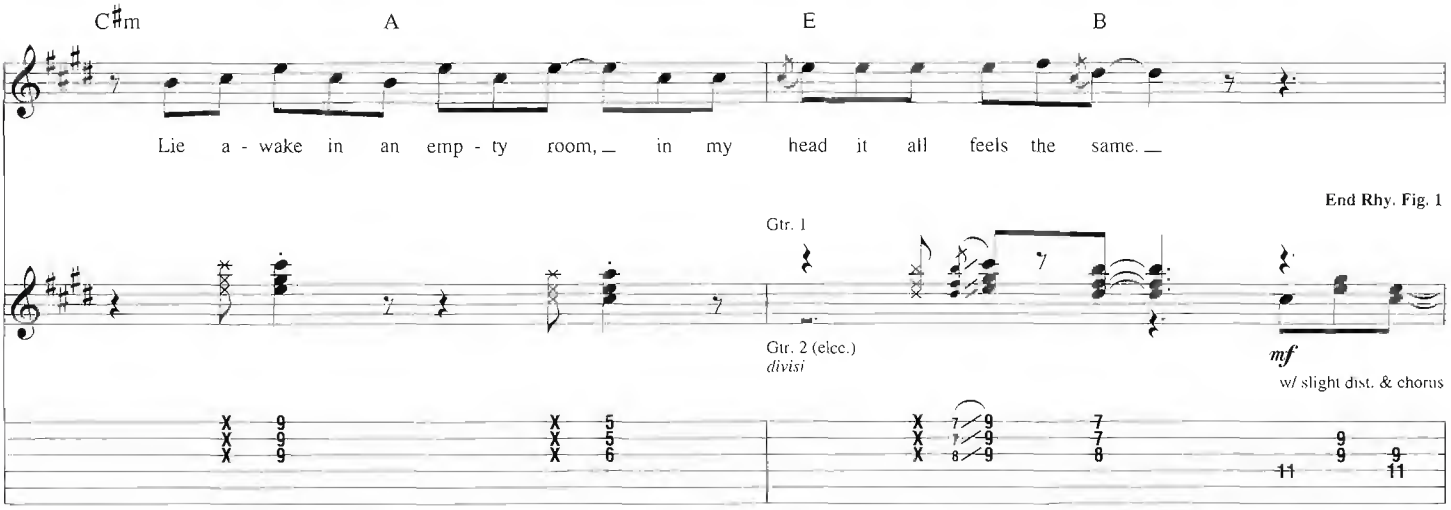
Intro

Moderately ♩. = 79

*Chord symbols reflect overall harmony.

Verse





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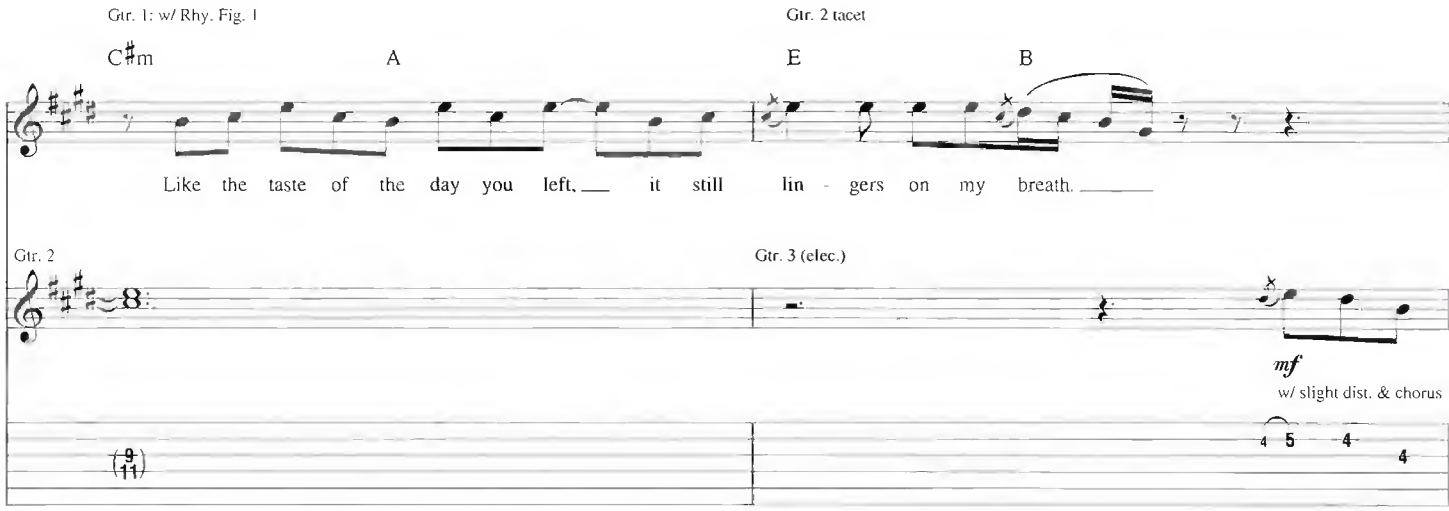
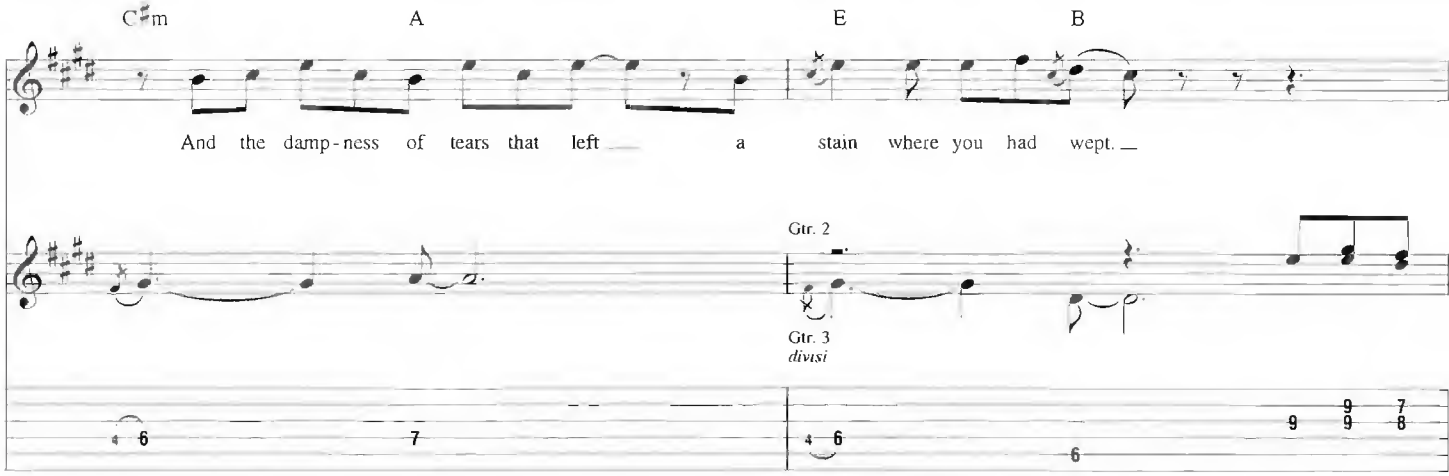
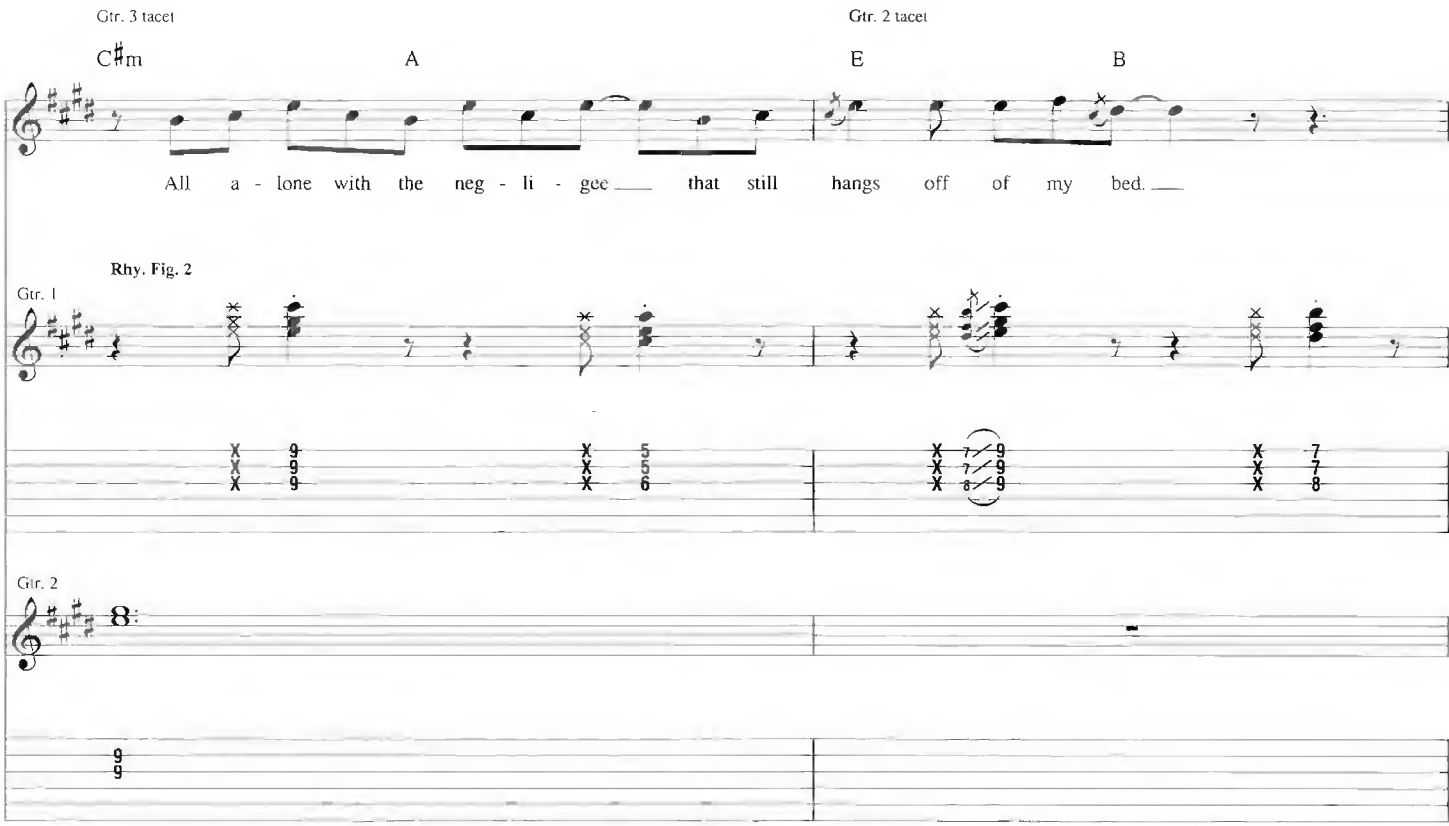
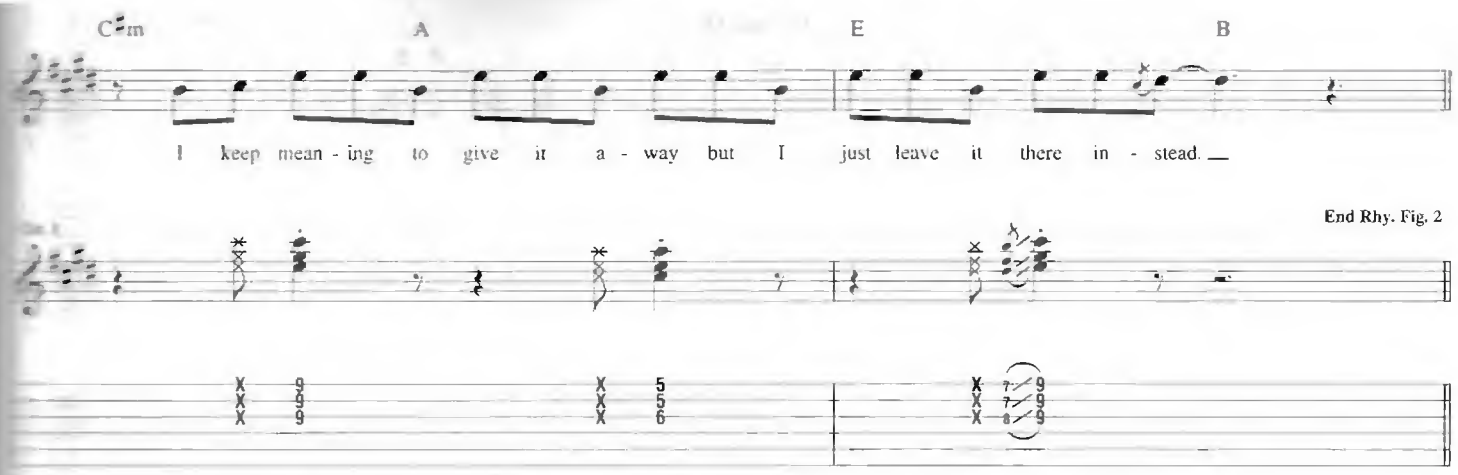

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2 tacet
C♯m
A
E
B
Like the taste of the day you left, it still lin - gers on my breath.
Gtr. 2
Gtr. 3 (elec.)
mf
w/ slight dist. & chorus

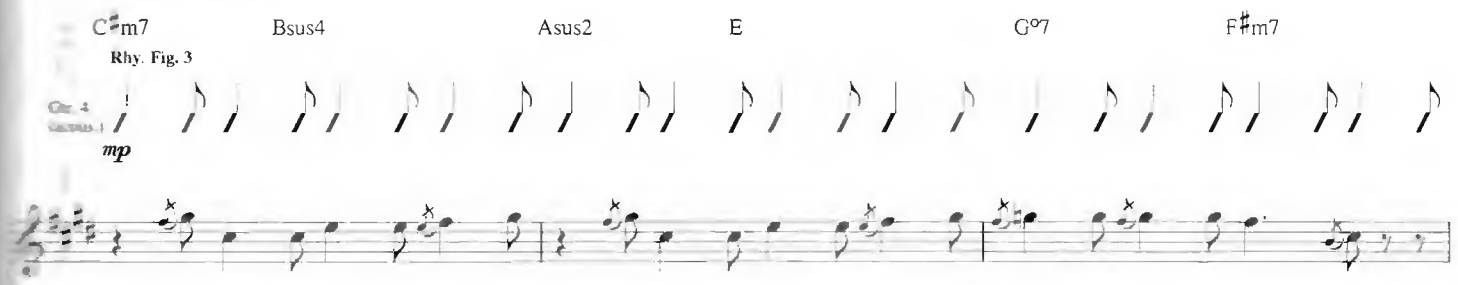

C♯m
A
E
B
And the damp-ness of tears that left a stain where you had wept.
Gtr. 2
Gtr. 3
divisi

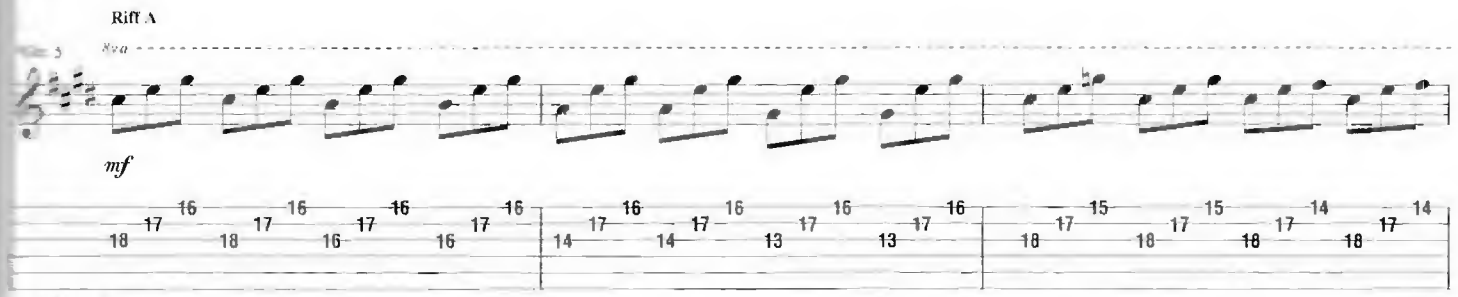

Gtr. 3 tacet
Gtr. 2 tacet
C♯m
A
E
B
All a - lone with the neg - li - gee that still hangs off of my bed.
Rhy. Fig. 2
Gtr. 1
Gtr. 2



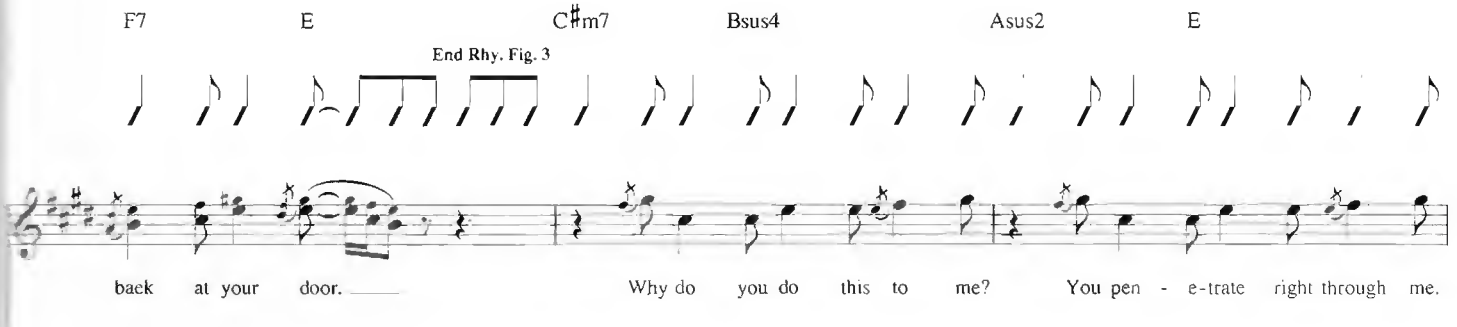
𝄋 Chorus

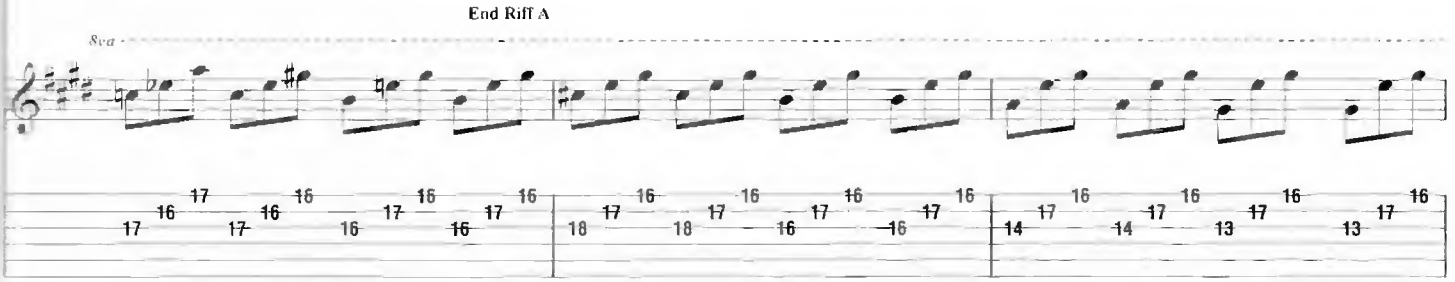
Gtr. 1 tacet
2nd time, Gtr. 2 tacet

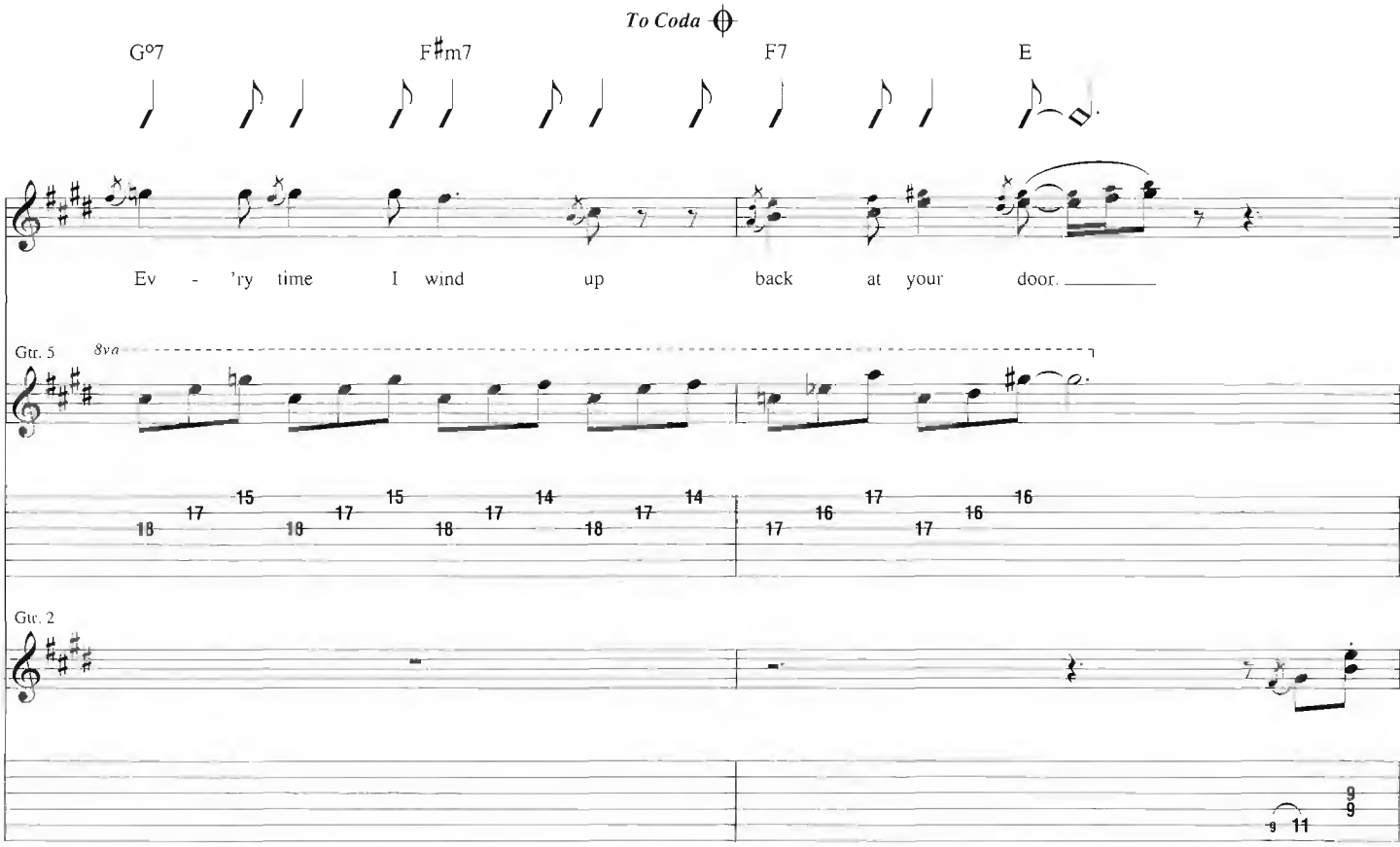




*Synth. arr. for gtr.

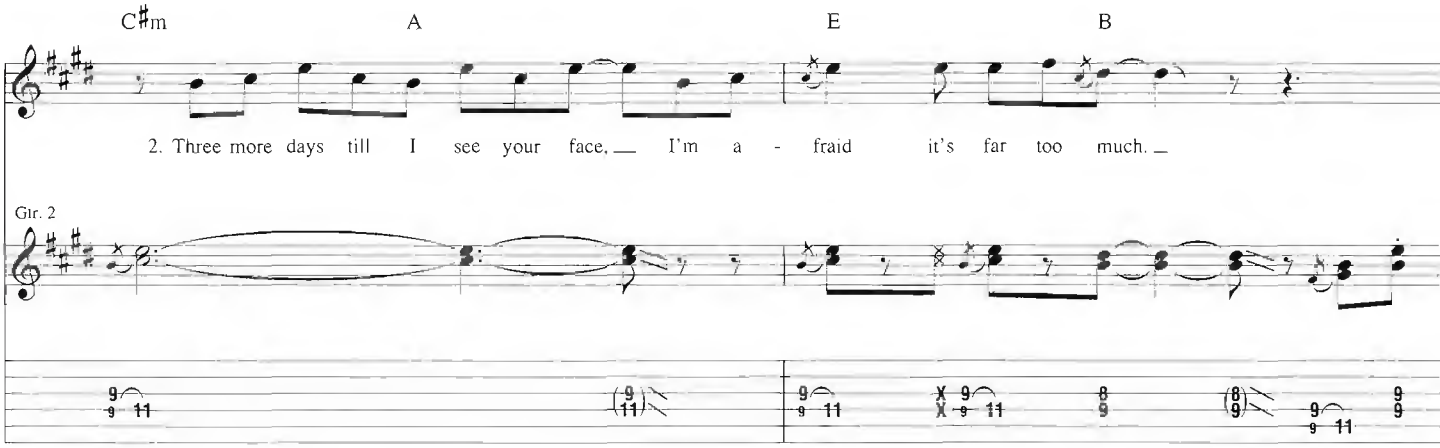


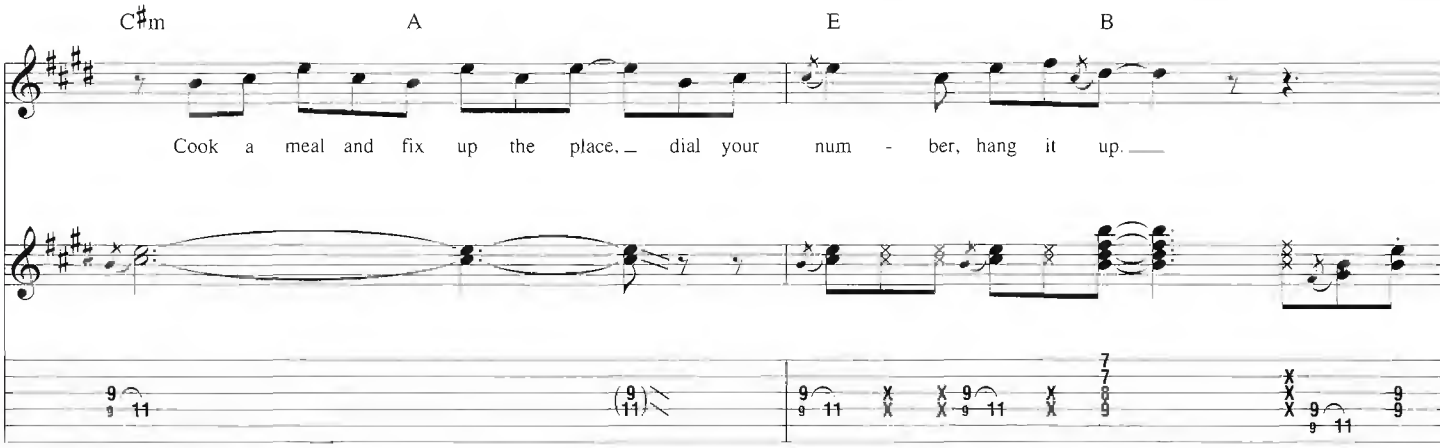


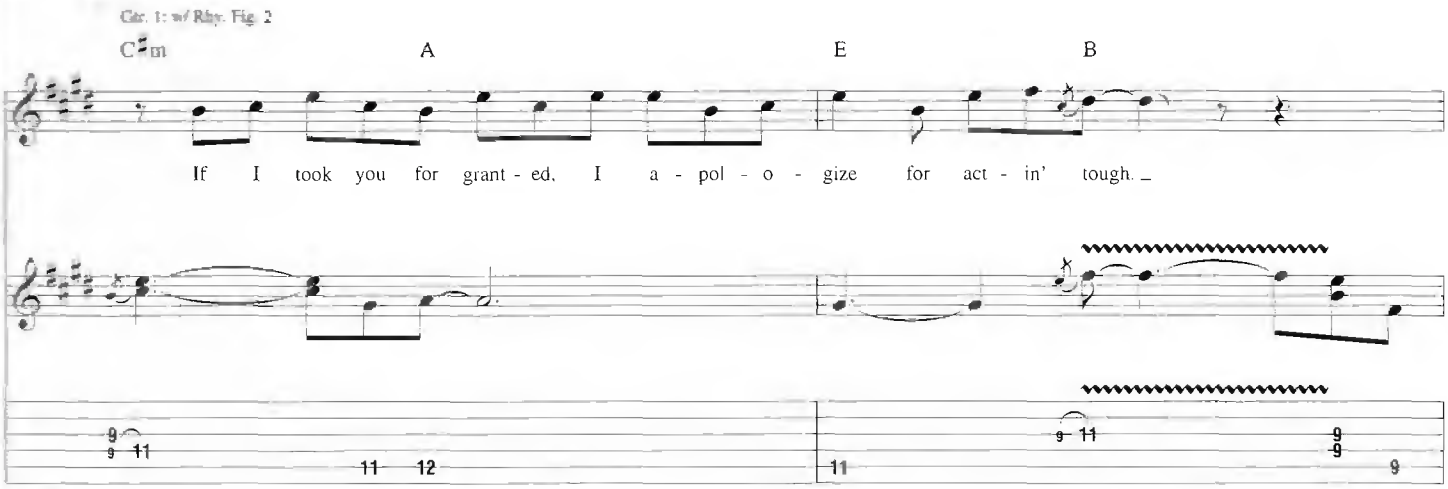


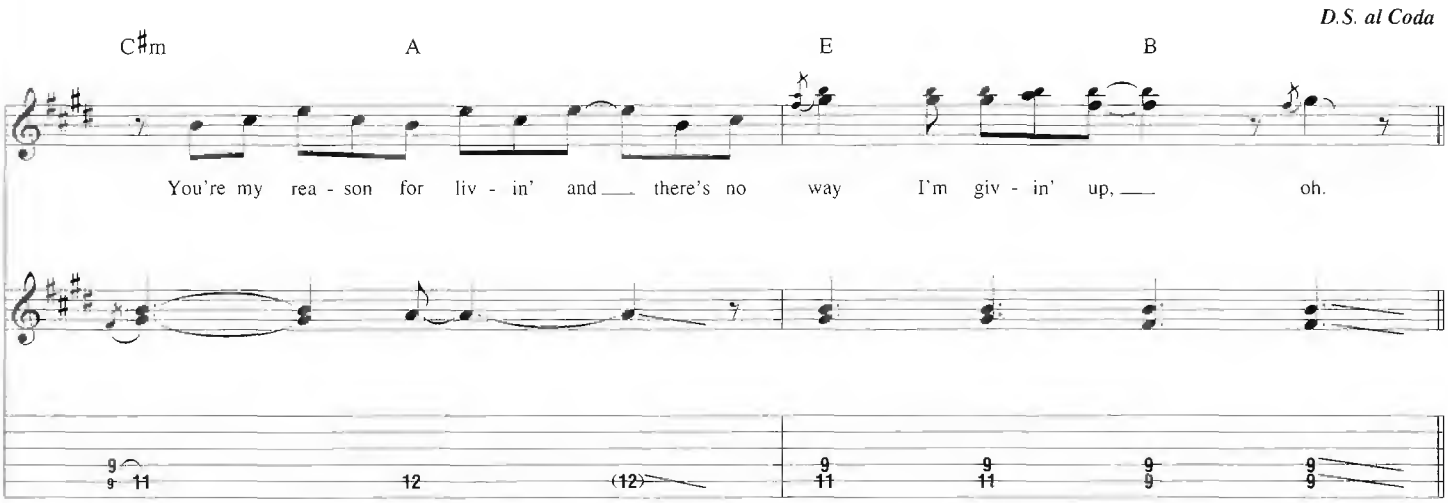
Verse

Gtr. 1: w/ Rhy. Fig. 1
Gtrs. 4 & 5 tacet

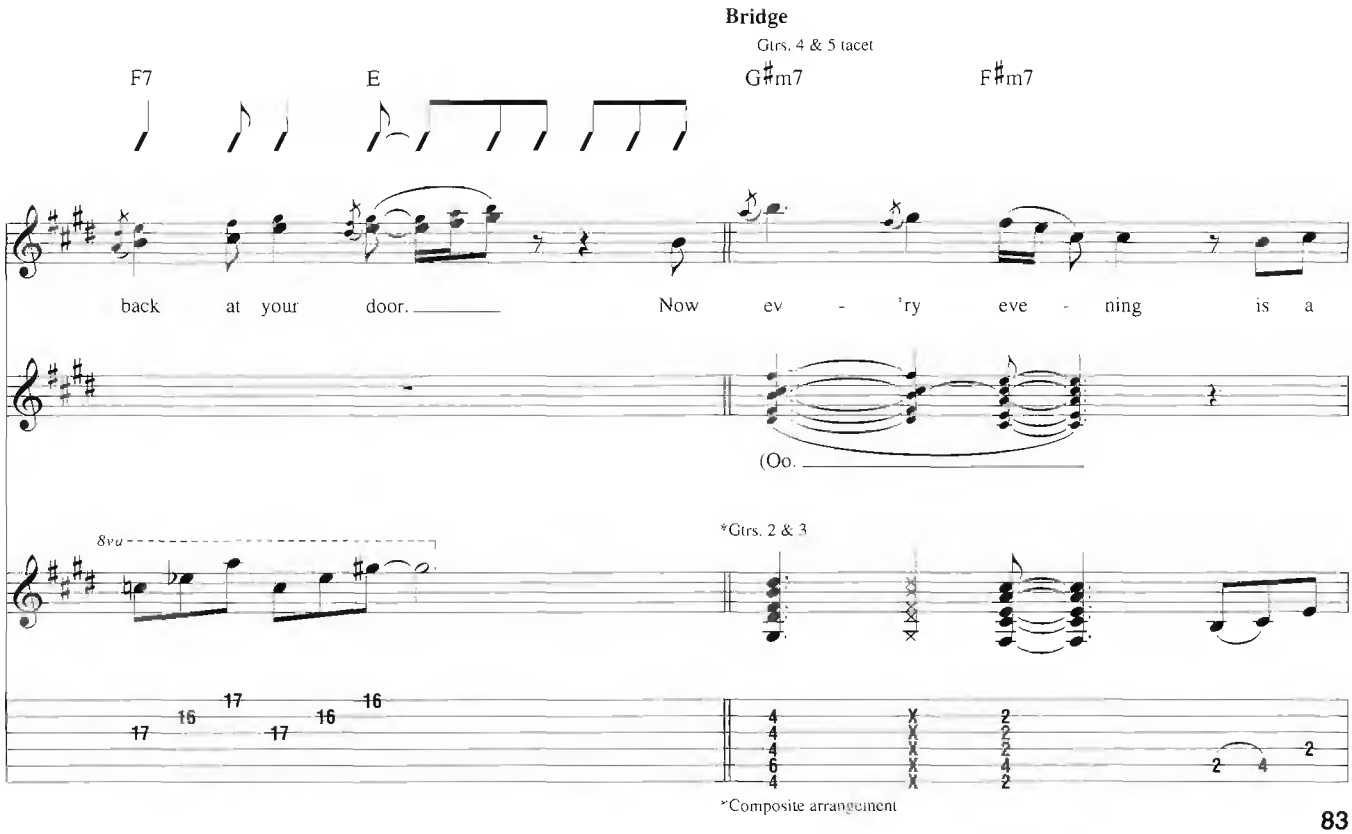


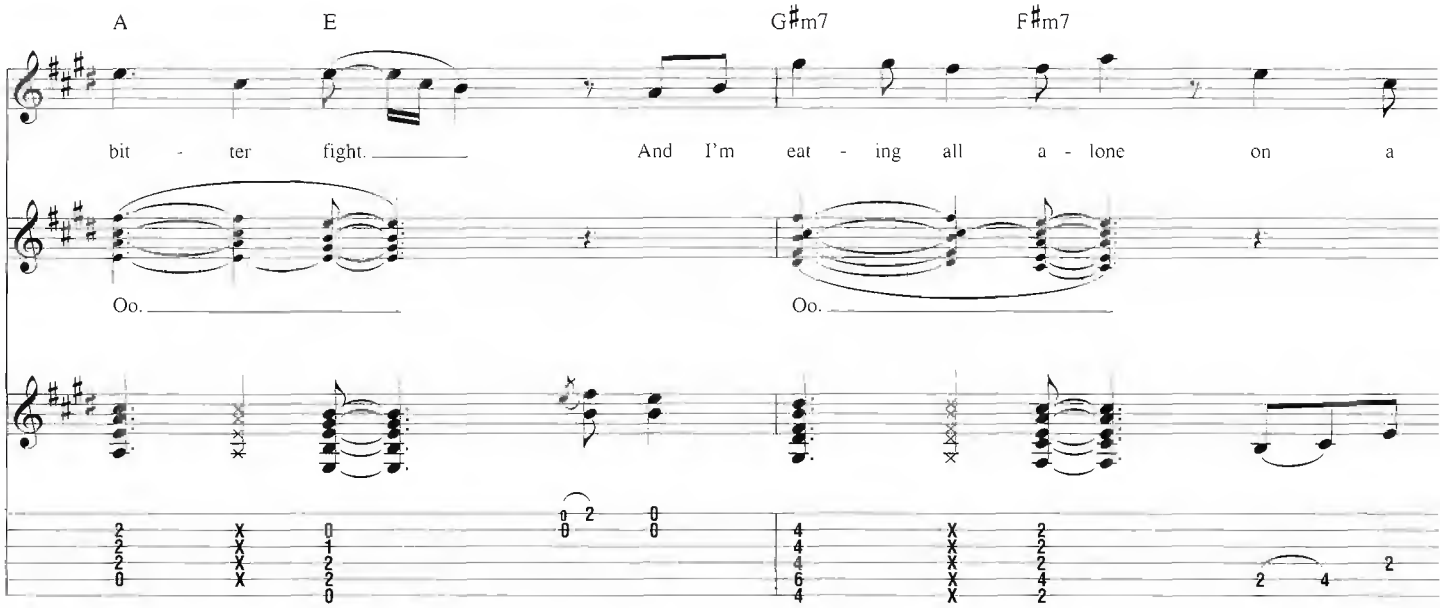


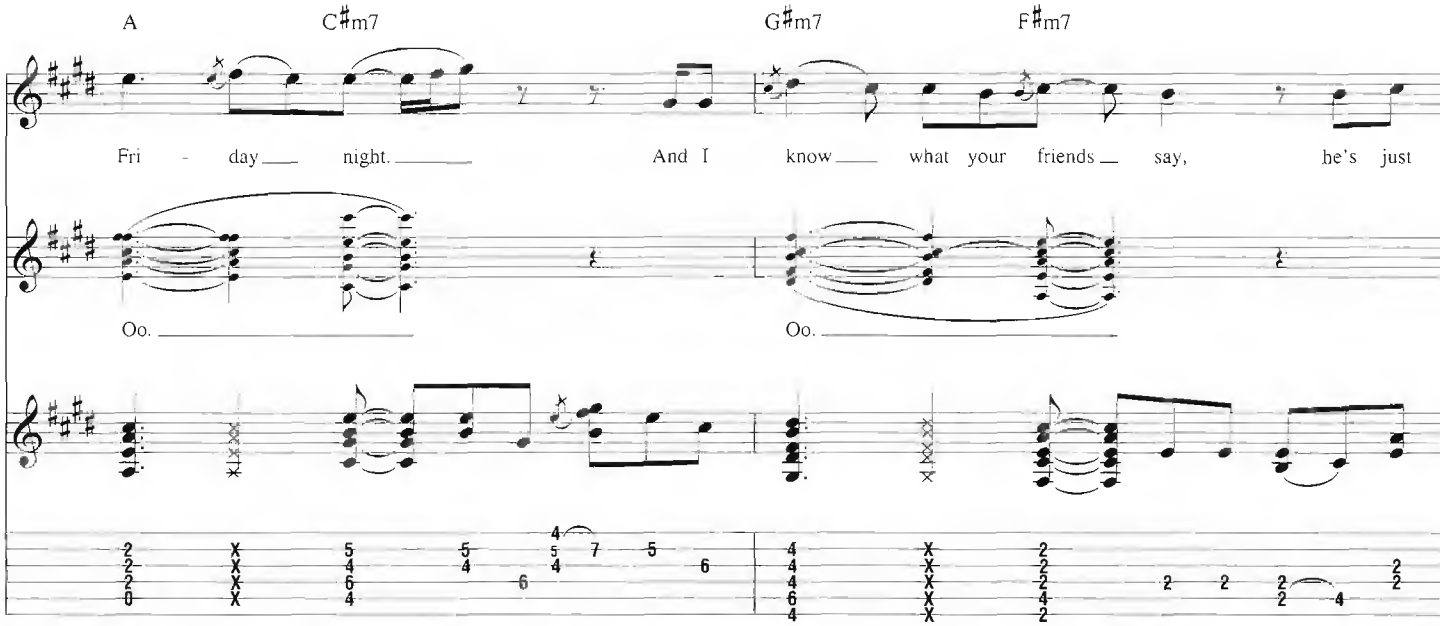

Gtr. 1: w/ Rhy. Fig. 2
C♯m
A
E
B
If I took you for grant - ed, I a - pol - o - gize for act - in' tough.

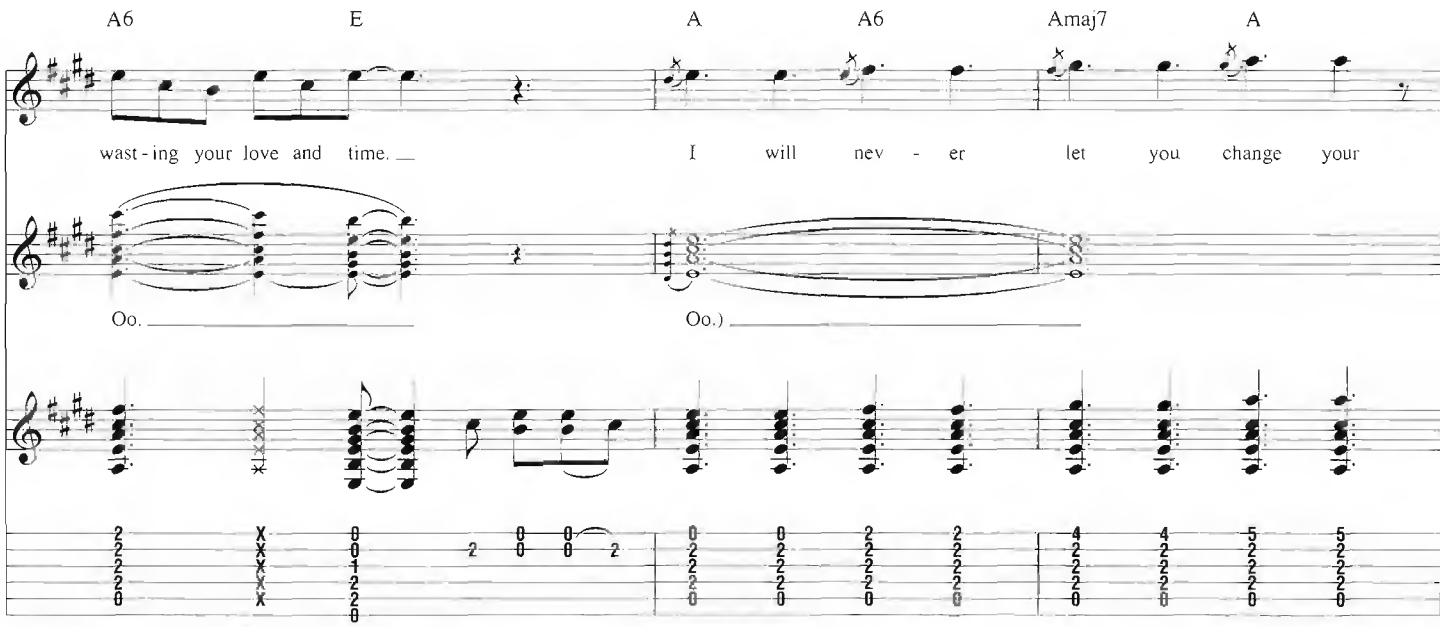

D.S. al Coda
C♯m
A
E
B
You're my rea - son for liv - in' and there's no way I'm giv - in' up, oh.

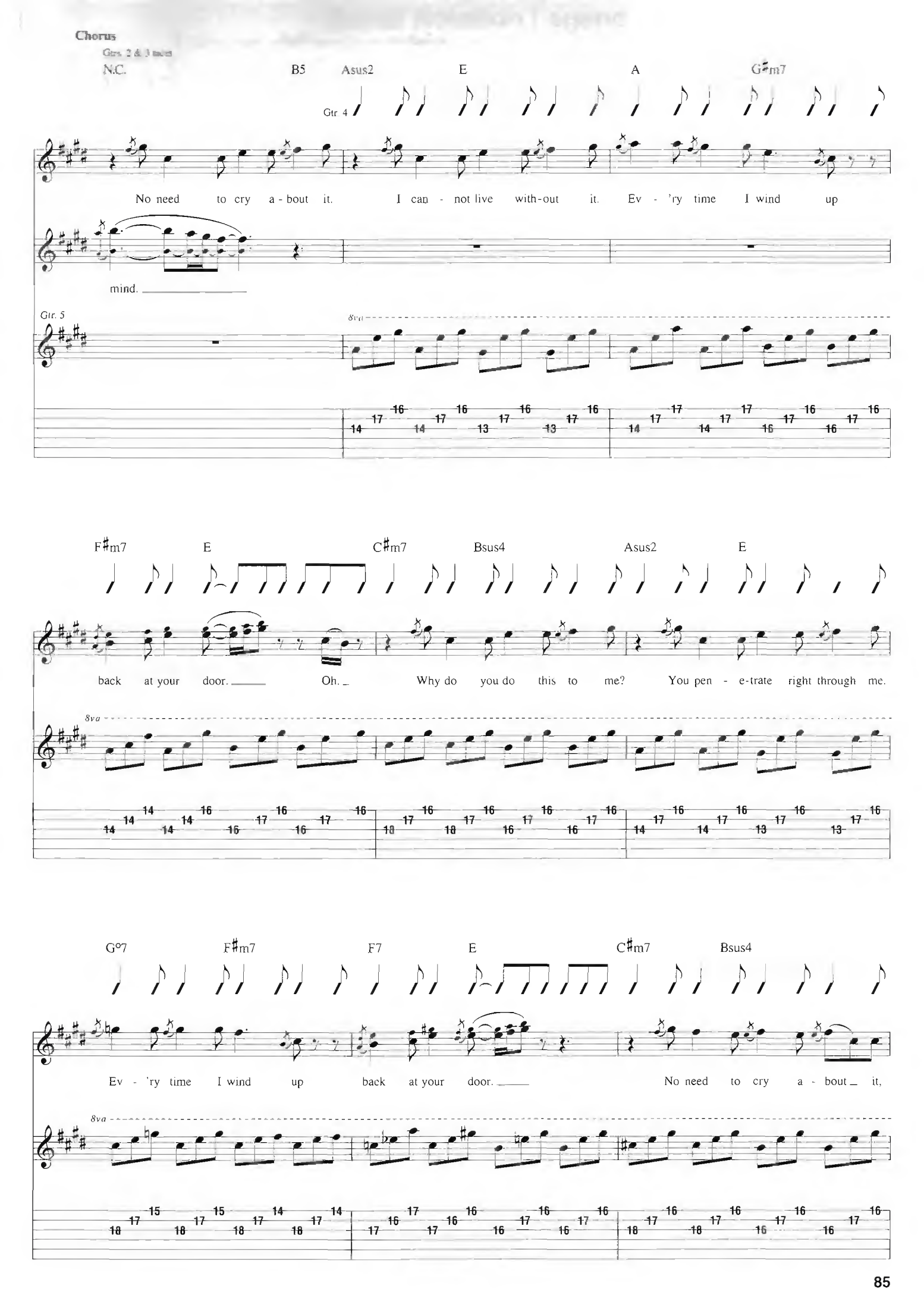
Coda

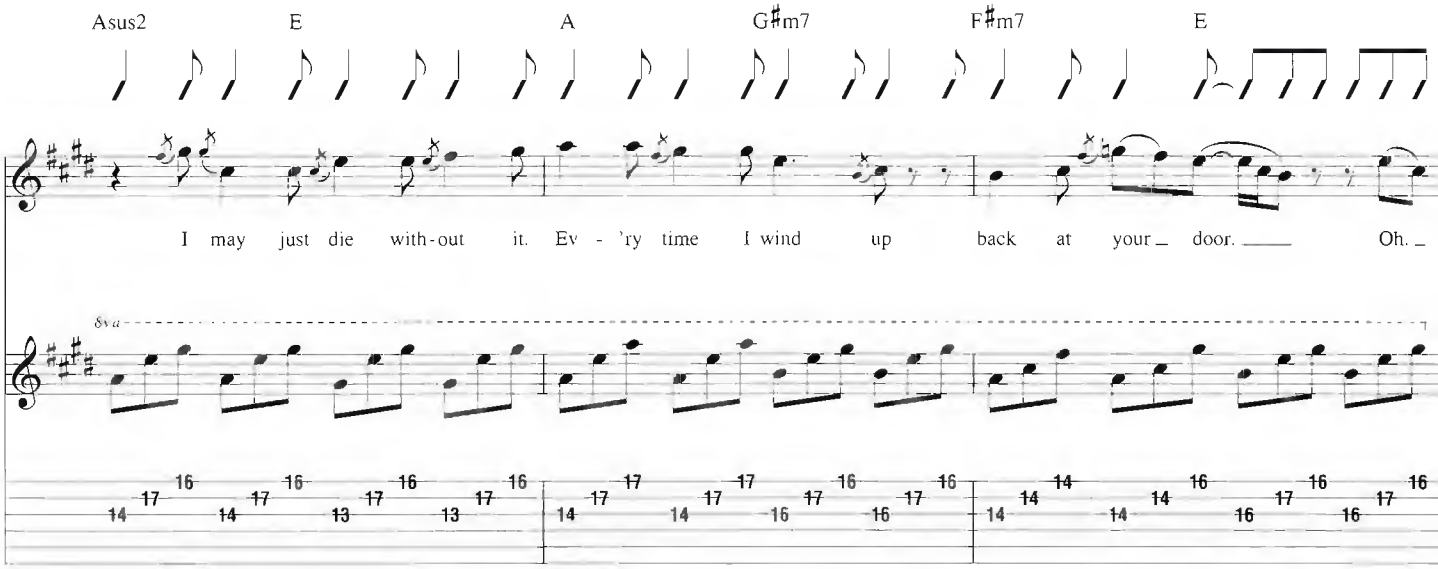

Bridge
Gtrs. 4 & 5 tacet
F7
E
G♯m7
F♯m7
back at your door.
Now ev - 'ry eve - ning is a
(Oo.
8va
*Gtrs. 2 & 3
*Composite arrangement

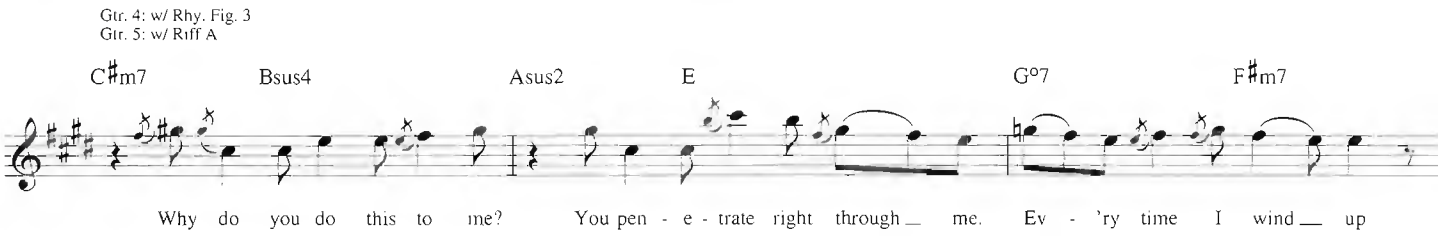

A E G♯m7 F♯m7
bit - ter fight. And I'm eat - ing all a - lone on a
Oo. Oo.


A C♯m7 G♯m7 F♯m7
Fri - day night. And I know what your friends say, he's just
Oo. Oo.

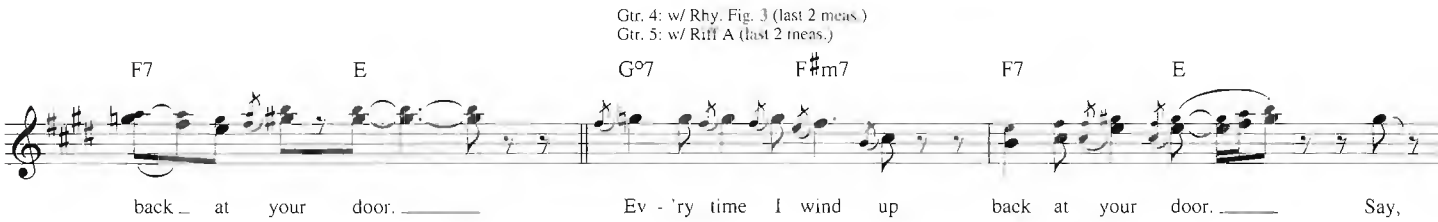

A6 E A A6 Amaj7 A
wast - ing your love and time. I will nev - er let you change your
Oo. Oo.)

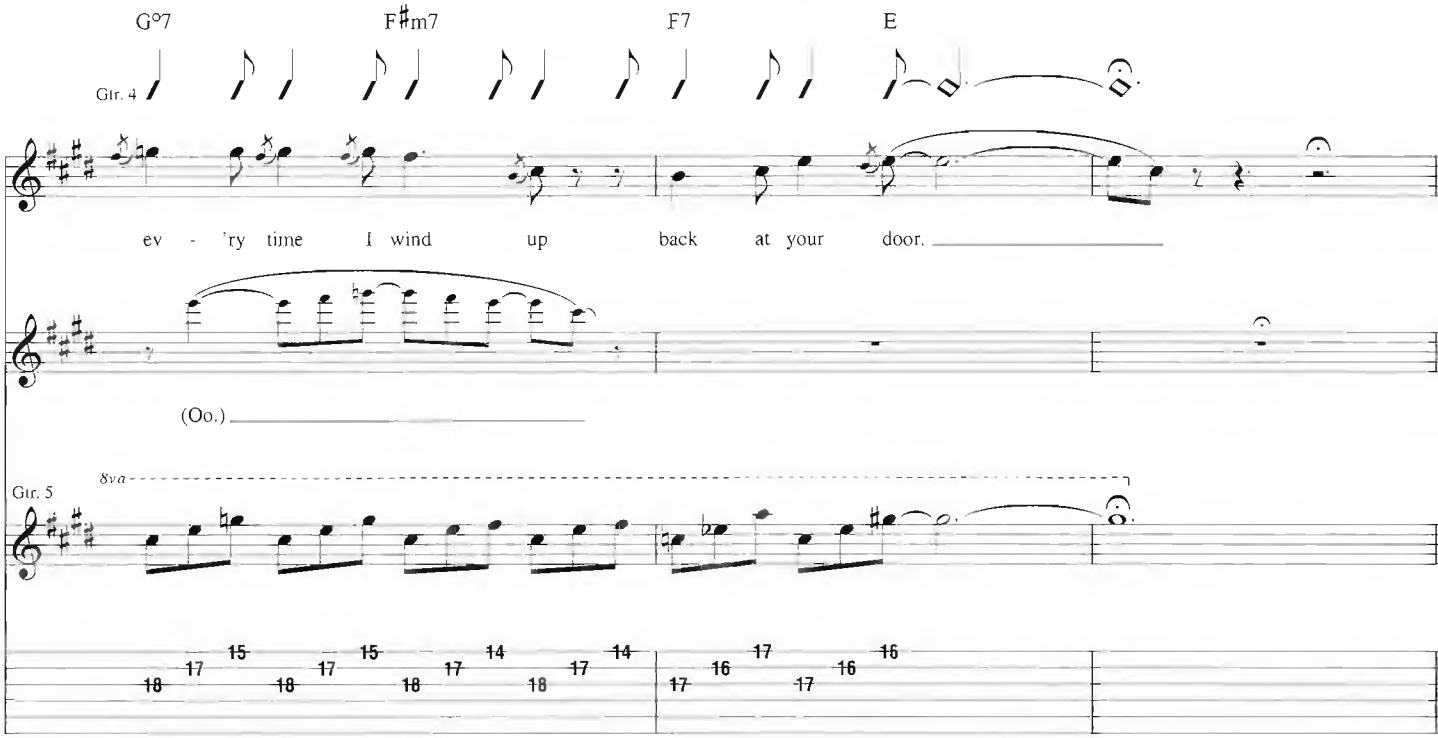

Chorus
Gtrs. 2 & 3 tacet
N.C.
B5
Asus2
E
A
G♯m7
Gtr. 4
No need to cry a - bout it.
I can - not live with-out it.
Ev - 'ry time I wind up
mind.
Gtr. 5
8va
F♯m7
E
C♯m7
Bsus4
Asus2
E
back at your door.
Oh.
Why do you do this to me?
You pen - e-trate right through me.
8va
G°7
F♯m7
F7
E
C♯m7
Bsus4
Ev - 'ry time I wind up
back at your door.
No need to cry a - bout it,
8va


Asus2 E A G♯m7 F♯m7 E
I may just die with-out it. Ev - 'ry time I wind up back at your door. Oh.
8va


Gtr. 4: w/ Rhy. Fig. 3
Gtr. 5: w/ Riff A
C♯m7 Bsus4 Asus2 E G°7 F♯m7
Why do you do this to me? You pen - e - trate right through me. Ev - 'ry time I wind up

Outro


Gtr. 4: w/ Rhy. Fig. 3 (last 2 meas.)
Gtr. 5: w/ Riff A (last 2 meas.)
F7 E G°7 F♯m7 F7 E
back at your door. Ev - 'ry time I wind up back at your door. Say,


G°7 F♯m7 F7 E
Gtr. 4
ev - 'ry time I wind up back at your door.
(Oo.)
Gtr. 5
8va

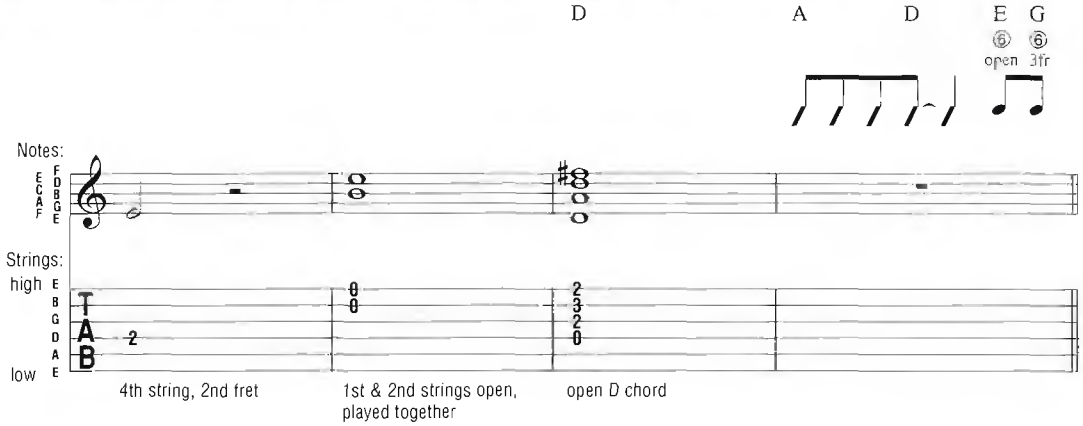
Guitar Notation Legend

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

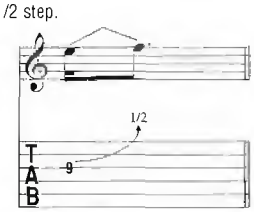
RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

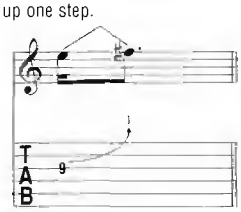
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.



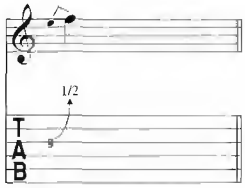
HALF-STEP BEND: Strike the note and bend up 1/2 step.



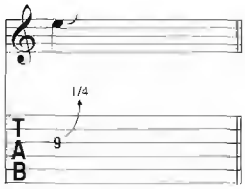
WHOLE-STEP BEND: Strike the note and bend up one step.



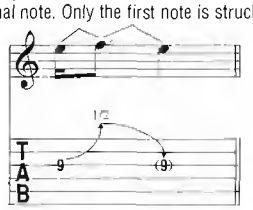
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



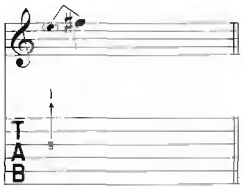
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



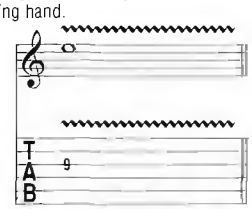
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



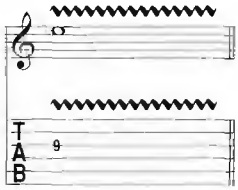
PRE-BEND: Bend the note as indicated, then strike it.



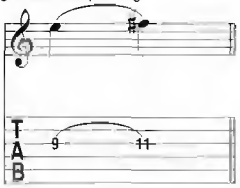
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



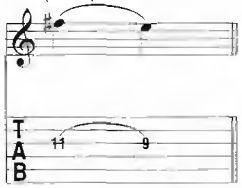
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



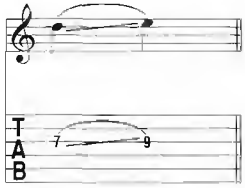
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



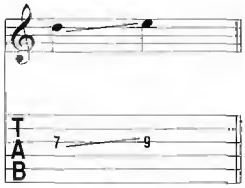
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



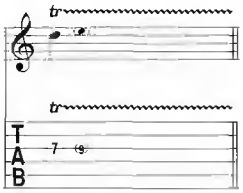
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



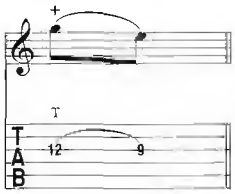
SHIFT SLIDE: Same as legato slide, except the second note is struck.



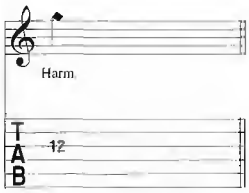
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



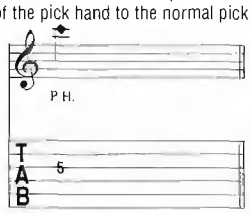
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



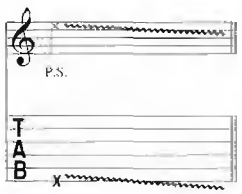
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



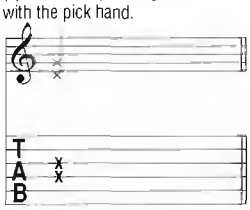
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



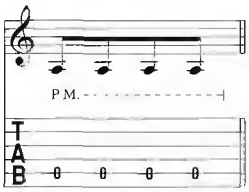
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



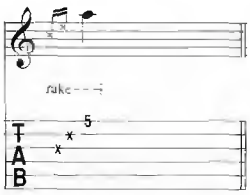
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



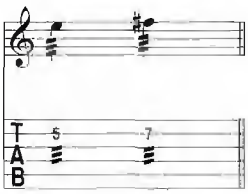
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



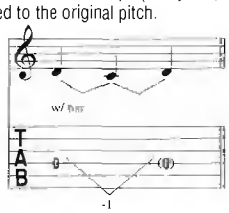
RAKE: Drag the pick across the strings indicated with a single motion.



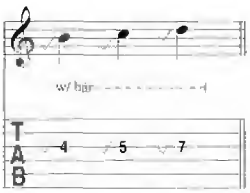
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



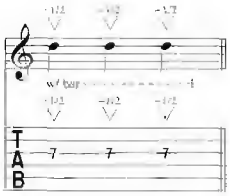
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



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